MILTON'S PARADISE LOST.

BOOK III.

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EDITED WITH INTRODUCTION AND NOTES

BY

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INTRODUCTION.

In Milton's life *Paradise Lost* may be regarded as the great central point, to which everything else is subordinate All through his youth and his prime of manhood he was consciously or unconsciously preparing himself to write a great epic poem. Very slowly his great purpose assumed definite shape in his mind. The poems in which he first showed his poetic genius were lyric and dramatic, but early in life he had conceived the idea of rivalling the fame of Homer and Virgil, and becoming the epic representative of his native land and of modern Christendom. At first he meditated a national epic, based upon the legends of prehistoric England. In his youth his mind was attracted by the picturesque pageantry of chivalry and romance. "I betook me," he writes in the *Apology for Smectymnus* "among those lofty fables and romances which recount in solemn cantos the deeds of knighthood" The poet's wanderings in the fields of old romance have left their traces distinctly in some of the most gorgeous passages of his epic poetry. At one time they seemed likely to determine his ultimate choice Milton was inclined to follow the example of Spenser

and take the mythical King Arthur as his hero, in which case the

> "Tilting furniture, emblazoned shields,
> Impresses quaint, caparisons and steeds,
> Bases and tinsel trappings, gorgeous knights
> At joust and tournament,"

instead of being the occasional ornaments of his verse would have been its continual subject matter. However, this project, though seriously entertained for the time, was not of very long continuance. When once the Great Rebellion had broken out under leaders animated by determined hostility against the feudalism of the middle ages, it was not likely that a zealous partisan of Puritanism and Republicanism, such as Milton was, should have devoted his genius to the celebration of the exploits in war or love of fictitious knights. To have done so while the strife was raging, or during the period when the leaders of the republican party were maintaining with difficulty their hard won supremacy, would have appeared frivolous in the extreme, and to have reverted to such a task during the dark days of the Restoration would have been an insult to himself and his fallen party, betokening a callous indifferentism, which was far from being a characteristic of the poet. Indeed, as long as his genius could more directly serve the great cause of political and religious liberty, he seems to have regarded all poetry as a matter of very secondary importance. It was however a great sacrifice to forego the inspirations of his poetical genius, and divert all his literary powers to the uncongenial task of writing despatches and controversial pamphlets on the burning questions of the day, in the composition of which he had to lower himself to the

level of his pedantic opponents. We know from his own writings that, if he had consulted his own taste, he would have kept out of the controversial fray. In his *Reason of Church Government*, published in 1642, after revealing in detail his high ambition to devote his whole heart and soul and life to the composition of such a poem as posterity should not willingly let die, he informs his readers that he would not have disclosed so much beforehand, "but that he trusted thereby to make it manifest with what small willingness he interrupted the pursuit of no less hopes than those, and left a calm and pleasing solitariness, fed with cheerful and confident thoughts, to embark in a troubled sea of noises and hoarse disputes; from beholding the bright countenance of truth in the quiet and still air of delightful studies to come into the dim reflection of hollow antiquities sold by the seeming bulk, and there be fain to club quotations with men whose learning and belief lay in marginal stuffings" However, in spite of his aversion to the taskwork that duty dictated, he devoted himself to it with a thoroughness that necessitated a long postponement of his most cherished designs. In the whole period between his return from Italy in 1639 and the death of Cromwell in 1658, Milton gave the world no original poetry except a few sonnets, many of which were directly suggested by the stirring events of the day. Nevertheless his great purpose, though its completion was indefinitely deferred, was never entirely banished from his mind. In such leisure as his busy life afforded, he was still trying to determine the subject of his great work and the form in which it was to be composed. Out of the many possible subjects that

seemed suitable to his genius he at last chose *Paradise Lost*. Even after the theme of the poem had been settled, it still remained to determine the form. At first the poet was inclined to write a drama upon the subject he had chosen, and Satan's address to the Sun, in the beginning of the fourth book, was originally intended to be the commencement of a tragedy. But, as time went on, he changed his mind, and came to the conclusion that an epic poem would be the best means of delivering to his contemporaries and posterity all the higher and brighter ideas that had not ceased to revolve in his brain all the time during which he seemed wholly given up to the vituperation of his religious and political adversaries. Thus, finally, he determined to write a great epic poem on the subject of the loss of Paradise, which he commenced in 1658, at a time when the appointment of Andrew Marvell as joint-secretary made it no longer appear imperatively necessary for him to devote all his energies to his official work.

A great deal has been written to show that Milton in the construction of *Paradise Lost* borrowed so much as seriously to detract from his claim to the credit of originality. The best answer to each particular charge of this kind is to show how very widely the critics disagree with one another in their attempts to trace the plot to previous authors. Almost every commentator has his own candidate to bring forward for the honour of having been copied by Milton, and is therefore inclined to disallow the similar claims put forward in favour of others by rival critics. Voltaire, writing in 1727, declares that the idea of *Paradise Lost* was derived from a comedy called *Adamo*, written by one Andreini, a player,

which Milton saw performed at Florence. The subject of the play was the fall of man; the actors, God, the Devils, the Angels, Adam, Eve, the Serpent, Death, and the seven mortal Sins. Milton, according to Voltaire, "pierced through the absurdity of that performance to the hidden majesty of the subject, which, being altogether unfit for the stage, yet might be (for the genius of Milton and his only) the foundation of an epic poem. He took from that ridiculous trifle the first hint of the noblest work which human imagination has ever attempted, and which he executed more than twenty years after." In spite of Dr. Johnson's decision that Voltaire's story is wild and unauthorized, a comparison of the plot of *Paradise Lost* with the contents of the play of Andreini seems to show that the great English poet did not altogether disdain to borrow from the work of this rather obscure Italian playwright. Besides a general resemblance between the principal incidents and the characters represented, there are some traces of imitation in detail. Thus, from Mr. Hayley's analysis of the *Adamo*, we learn that in Act IV. Scene III. of Andreini's poem, "Infernal Cyclops, summoned by Lucifer, make a new world at his command," and it is natural to suppose that this suggested to Milton the building of Pandemonium by Mammon. Besides Andreini's *Adamo* there were, as Mr. Hayley shows, several other poems published in Italy before or about the time of Milton's visit to that country, the subjects of which were the wars of the Angels and the fall of Adam. Among these was a poem called the *Angeleida*, in which the invention of artillery is attributed to the fallen angels. This hint not improbably suggested to Milton the chief

incident of his second heavenly battle, and he may have incurred similar obligations to some other of the Italian poems mentioned by Mr. Hayley. However, as of most of them only the names survive, it can only be said with certainty that the subject of *Paradise Lost* was a favourite theme in Italy at the time of Milton's visit there, and it is likely that, when he had once conceived the idea of writing a great poem on the loss of Paradise, he would have taken note of any incidents or ideas likely to be useful, that might be suggested by the Italian writers who had chosen the same subject, and not only by Italian writers but by writers in all the many continental languages with which Milton was acquainted. Two modern critics, Mr. Gosse and Mr. Edmundston, find the chief original of *Paradise Lost* not in Italy, but farther north in Holland. Vondel, who is considered the greatest of Dutch poets, published in 1654, four years before the date usually assigned to the commencement of *Paradise Lost*, a fine drama called *Lucifer*. As Vondel had already become famous by his previous works, and as the treaty of alliance concluded between England and Holland in 1654 had renewed friendly relations between the two republics, it is likely that Vondel's poem may have been known to Milton soon after its publication. Mr. Gosse declares that the great resemblance between Vondel's *Lucifer* and Milton's *Paradise Lost* can hardly be accounted for as the result of accident. Mr. Edmundston finds among Vondel's plays the original not only of *Paradise Lost* but also of *Samson Agonistes*. On the other hand, it must be remembered that, though *Paradise Lost* may not have been regularly commenced in its present form before

1658, the plan of the poem had been thought out many years earlier, and also, that Vondel's *Lucifer* only covers a small part of the subject matter of *Paradise Lost*, namely, the rebellion of Satan and his war with the faithful angels. These facts are strong evidence against the belief that *Paradise Lost* as a whole can be founded upon Vondel's drama. As for resemblance in individual passages, the same evidence adduced to show that Milton borrowed from Vondel would probably, if accepted, lead us to believe that Vondel was in like manner indebted to previous writers Thus Milton's well-known line,

"Better to reign in hell than serve in heaven,"

is very like two lines of Vondel's. But this proves little; it may be paralleled not only in Vondel, but also in Fletcher and Crashaw, and very closely in Stafford's *Niobe*, a prose work quoted by Todd, in which Satan declares that God drove him to hell, in order that he "who could not obey in heaven might command in hell." Stafford's *Niobe* was published in 1611, and so, if close similarity of language and thought in a later writer is enough to prove literary obligation, Vondel's verse must be indebted to the prose of Stafford. It is, of course, not impossible that Milton may have consciously borrowed this and other ideas from Vondel in the same way as he has deliberately borrowed from Homer and Virgil; but such obligations are very hard to establish, unless the poet chooses himself to manifest them beyond doubt by the words he employs

Among the English writers whom Milton is supposed to have imitated, the first in order of time and importance is Caedmon. This Anglo-Saxon poet composed,

in the seventh century, a poem in which is described the fall of the angels, the creation, and the expulsion of Adam and Eve from Paradise. The poem was printed at Amsterdam in 1655, and must have been known before that date in its MS. form to the learned in England. As Milton wrote a history of England down to the time of the Norman Conquest, it is probable that he was familiar with Anglo-Saxon literature, and he can hardly be supposed to have entirely overlooked Caedmon's poem, which from the character of its subject matter would naturally be very interesting to him. No one can read Caedmon's poetry without being continually reminded of *Paradise Lost*. Let any one refer to the extracts given from his poem by Mr. Turner in his *History of the Anglo-Saxons*, or even to the short extract quoted at the commencement of Chambers's *English Literature*, and he will see reason to believe that Milton owes much to his Anglo-Saxon predecessor. In fact, the two poets, though born in distant ages and at very different stages of civilization, are not entirely unlike one another. If we could take away from *Paradise Lost* the melodious flow of verse and the rich variety of illustrations culled from all past literatures, there would still be left a narrative of great power which would read very like the poetry of Caedmon. Therefore it is difficult to help thinking that Milton's mind was thoroughly saturated with the spirit of that early poet, and that to this Anglo-Saxon original Milton was to a considerable extent indebted for the frame-work of his epic. The chief fact that militates against this conclusion is that Milton never appears to have mentioned Caedmon's name in the whole range of his writings. Whether this omission was due

to the practice of an age in which literary men were not in the habit of going far out of their way to acknowledge obligations to previous writers, or whether Milton thought he really owed no more to Caedmon than to the host of intermediate writers who had told the story of the beginning of the world, or whether after all Milton was totally unacquainted with Caedmon's works, is a question that will probably never be decided. All that we can say is that, as far as the uncertain evidence of close similarity in treatment and thought can be trusted, *Paradise Lost* owes more to Caedmon's poem than to any other original. So much can hardly be said in favour of the claims put forward in behalf of the *Locustae*, a Latin poem by Phineas Fletcher, published in 1627. The speech of Lucifer in this poem undoubtedly contains several ideas that recur in the speeches of Milton's fallen angels, and the striking language of one passage seems to be distinctly imitated (*see* n. 624). But this is far from being enough to make us accept the unconfirmed story that Milton "ingenuously confessed that he owed his immortal work of *Paradise Lost* to Mr. Fletcher's Locustae." Dunster tries to show that Sylvester's translation of a poem on Creation by the French poet, Du Bartas, contributed more to the production of *Paradise Lost* than any other work. As this translation was very popular when Milton was a boy, and was published in the street in which his father lived, it is natural to assume that Milton in his childhood may have known it well, and that many of Sylvester's thoughts and expressions may have been deeply impressed on his mind and reproduced afterwards. It is also possible that Sylvester's poem may have first distinctly suggested to him the

idea of writing a great poem on a religious subject. This however is mere conjecture. Even if Sylvester had never translated Du Bartas, Milton's choice of subject could be sufficiently accounted for by his own character, the theological spirit of the age, and the practice of an immense number of his literary predecessors in England, Italy, France, Spain, and Portugal. There seems to have been in the many poems treating of the fall of man so much similarity in the arrangement of the incidents that it is difficult to establish Milton's indebtedness to any particular author, while it is perfectly evident that he studied the various works on the subject written in different languages, that he followed generally their traditional treatment of the plot, and, whenever he found it worth his while, borrowed their ideas and expressions without scruple. Since the days of Homer epic poets have regarded borrowing as their peculiar privilege, and rather prided themselves on their skill in utilizing the ideas of earlier poets. Milton avails himself of this epic privilege as freely as Virgil, and yet neither of these two great poets thereby forfeits his claim to originality. Both of them have deliberately justified their practice in this respect. Virgil, being reproached for his continual imitations of Homer, replied, "Let my detractors try to steal for themselves, as they say I have stolen for myself, and they will find that it is easier to rob Hercules of his club than to rob Homer of a single verse." Milton probably intended to defend himself against detraction on the same ground when he asserted that "to borrow and better in the borrowing is no plagiary." He has told us himself that he considered that "industrious and select reading" was the chief means by which he trained him-

self to become a great poet, and it was impossible for him not to reproduce in his own verses the fruits of his extensive study. It is however a mistake to dwell too much on parallelism between individual passages, and confidently assert that Milton borrowed this idea from Vondel, and that from Sylvester. It is always possible that Milton and the writer from whom he is supposed to have borrowed may be both equally indebted to some still earlier writer known to both, or more probably to some traditional treatment of the story of the beginning of the world handed down from generation to generation by the mystery and morality plays of the middle ages. In the more general attempt to determine what English poet chiefly attracted Milton's admiration and gave the spur to his imaginative genius, we are least likely to err if we give credence to his own statement as reported by Dryden, to whom he declared that Spenser was his original.

Milton's poetry is a mirror in which the writer's character is very clearly reflected. The most rapid survey of the subjects of his various poems is enough to remind us of the deep veneration for religion and morality[1] which formed the chief element in his character. He unswervingly acted up to the high ideal he had conceived of the qualifications essential to a true poet. In Milton's opinion, "he who would not be frustrate of his hope to write well hereafter in laudable things, ought himself to be a true poem, that is, a composition and pattern of the best and honourablest things; not presuming to sing high praises of heroic men or famous cities, unless he have in himself the experience and the practice of all that which is praiseworthy." It was imperatively neces-

sary, he thought, that the poet should prepare
for his high calling by hard study, a pure life, and
prayer to that Eternal Spirit who can enrich
utterance and knowledge, and sends out His s
with the hallowed fire of His altar to touch an
the lips of whom He pleases." Milton had conscie
set himself to satisfy the intellectual and moral t
down by himself. All the best works of Hebrew
Roman, and contemporary writers had been c
studied by him, and he could proudly decla
Matthew Arnold's Mycerinus, that,

> "Rapt in reverential awe,
> He sat obedient in the fiery prime
> Of youth self-governed at the foot of law."

Having undergone the required discipline, an
conscious of his great genius, he had no doubt tl
had vouchsafed to inspire him, as He inspired t
phets of the Old Testament, that he might fulfil l
as a poet and be able "to inbreed and cherish in
people the seeds of virtue and public civility;
the perturbations of the mind, and set the affec
right tune; to celebrate in glorious and lofty hy
throne and equipage of God's almightiness, and w
suffers to be wrought with high providence in His c
to sing victorious agonies of martyrs and sain
deeds and triumphs of just and pious nations
valiantly through faith against the enemies of Ch
deplore the general relapses of kingdoms and stat
justice and God's true worship." His life and w
show how steadfastly he devoted himself to the se
religion and morality. There is no doubt that l

with Charles I. and many of his courtiers, must have ✓ been looked upon with suspicion by his austere political associates. In his *L'Allegro* he not only glorifies the old Greek drama, but also mentions with approval the learned sock of Ben Jonson and the wild wood-notes of Shakespeare. But the Puritans, caring nothing for all the glories of the Elizabethan stage, condemned the whole drama indiscriminately as a school of immorality. In many fine passages of Milton's poetry evidence of his love of music may be found (see note, *P. L.*, I., 708), and we know that his favourite relaxation was to play on the organ. The Puritans had so little appreciation for music that they objected to its use in the service of God. Milton admired the beauties of ecclesiastical architecture (*Penseroso*, 155-166), which the Republican leaders allowed or encouraged their followers to deface. In a word, while Milton could appreciate everything beautiful in literature and art, those who professed the same religion and the same principles as himself confined their reading to the Bible, and included the innocent pleasures of literature, philosophy, and the fine arts in the same condemnation as the license and irreligion with which they appeared, from the standpoint of fanaticism, to be inextricably connected. Thus an important part of Milton's character tended to alienate him from the political party to which he belonged. Before the outbreak of the civil war the hostility between culture and religious Puritanism was less distinctly manifest. At the time when Milton was a young man, England had not yet been split up into two great irreconcilable divisions, between which an absolute choice had to be made. It was thus possible for him to indulge then to the full his love of beauty in art and

literature without feelings of self-reproach. But as he increased in austerity with advancing years, he became unable to remain entirely superior to the prevalent narrow-mindedness. There is good reason, from the internal evidence afforded by his poems, to believe that his attitude towards human learning was gradually *affected by the influence of Puritan surroundings, until* in old age he himself came to regard Greek philosophy and profane literature generally as either unprofitable or even pernicious (see note on II., 147).

Milton was undoubtedly a sincere patriot, but in times of civil war patriotism is in danger of being confounded with party spirit. In Milton's case religious zeal and republican enthusiasm rather tend to throw into the shade his affection for his native country. We have seen that in his youth he conceived the project of writing on the Arthurian legend a patriotic poem which would have celebrated the glories of England as the *Æneid* celebrates the history of Rome. In this poem Arthur was to have visited the under-world, where, like Virgil's Æneas, he would have seen visions of the future triumphs in war and peace to be won by his descendants and successors in distant ages But the carrying out of such a project was rendered impossible for Milton by the Great Rebellion. A republican poet could not celebrate the glories of his national history when all its past triumphs were indissolubly connected with the names of kings and great barons. Thus it became impossible for Milton to make the glorification of his native land the main subject of his epic poem. There was however one means left by which he could express his patriotism without appearing to be unfaithful to his political principles At first he seems to have

that in France and Germany the name of Milton is less familiar than that of Byron. Even in England, although verbal homage is universally paid to Milton's genius, it is to be feared that *Paradise Lost* and *Paradise Regained* are more praised than read. The general reading public in their heart of hearts is inclined to endorse Dr. Johnson's judgment, that *Paradise Lost* is one of the books which the reader admires and lays down and forgets to take up again; that none ever wished it longer than it is; that its perusal is a duty rather than a pleasure; that we read Milton for instruction, retire harassed and overburdened, and look elsewhere for recreation. This want of appreciation is no doubt partly due to want of intellect and imagination on the part of the ordinary reader. "The works of Milton," as Macaulay truly remarks, "cannot be comprehended or enjoyed unless the mind of the reader co-operate with that of the writer," and most readers of poetry are too indolent to take this trouble, or not sufficiently educated to enter the long vistas of imagination suggested by Milton's many allusions to the literature and history of the past. But even the most cultured minds do not find perfect satisfaction in Milton's poetry. Critics of true poetical taste have had no difficulty in discerning the blemishes that mar *Paradise Lost*, such as the tiresome theological discussions in the third book, the inconsistent account given of the angels, who are sometimes represented as material, at other times as immaterial, the want of interest in the main action of the poem, and the conventional characters ascribed to Adam and Eve, who seem to M. Taine uninteresting types of a Puritan husband and wife in the seventeenth century. In this introduction it is enough

cursorily to mention these blemishes, as in the first two books of the poem little can be found for the most fastidious critic to take exception to, unless it be the allegory of Sin and Death, which is rightly condemned as unnecessarily repulsive in its details. But even this episode can be defended as full of a kind of horrible grandeur, and the two books taken together may safely be regarded as the longest sustained flight of really sublime poetry to be found in the whole range of English literature. Had Milton's hand been checked by death, when he had brought Satan safely to the confines of the newly created world, what a magnificent fragment would have remained! If he could have preserved the same elevation to the end of his poem, the result would have been an epic that might almost have justified the exaggerated eulogy of Dryden's well-known epigram. But it may be that to do so was beyond the power of human genius At any rate in the third book, after the introductory lines, we cannot help being conscious of a fall, and through the rest of the poem it is only occasionally that the poet rises again to the grand style that is maintained almost uninterruptedly from the beginning of the first to the end of the second book

The superiority of the first two books of *Paradise Lost* over the rest of the poem is partly due to the fact that what is described in them does not involve the poet in such insuperable difficulties as the subject matter of the later books. When we consider the poem as a whole, it is impossible for us to take any keen interest in the struggles of Satan and his followers, owing to Milton's insisting upon the omnipotence of God, which makes all those struggles perfectly hopeless. The utter inequality

a grotesque description of one of the principal characters seriously impairs the dignity of the poem. The same error of judgment is committed by Tasso, who draws a hideous picture of Satan with blood-shot eyes, blood-dripping jaws, and a mouth as large as a whirlpool. Nor does Dante give a very dignified description of the great enemy of God, whom he represents as a huge monster with three heads, one yellow, another blue, and a third black, crunching three wretched sinners in his three mouths. Thus it appears from the comparison of the Satan of *Paradise Lost* with the pictures drawn of the infernal king by his most famous predecessors, that Milton could on occasion be boldly original, when originality was required. In delineating the character of Satan his genius led him to treat the great enemy of mankind with a generosity remarkable for a Puritan. Satan's character is treated with such sympathy, and described with so much dramatic power, that Carlyle came to the conclusion that Milton, in the person of Satan, has revealed to the world his own proud spirit of independence and superiority to the blows of fortune Besides intellectual power and great courage, Milton ha not refused to ascribe to Satan other redeeming qualitie The greatest poets often humanize the character their worst villains by allowing them to show distin traces of a better nature. Valmiki's Ravana, wh repulsive picture has been given above, is described the author of the *Ramayana* as not without higher f ings, which he manifests in the dignified courtes his demeanour towards his wife. Shakespeare's L Macbeth is deterred from murdering Duncan by resemblance of the sleeping king to her own fa

Even Shylock shows affection for his living daughter and regard for the memory of his dead wife. In like manner Milton does not represent the enemy of God and man as entirely destitute of gentler characteristics. He feels deep remorse (I. 605) at the thought of the ruin in which he has involved his followers, and this remorse actually moves him to tears (I. 620). In the second book he shows a noble sense of the duty of self-sacrifice incumbent on him on account of his position as king of hell, when "for the general safety he despised his own" (II 481), and undertook alone the difficult enterprise which daunted the courage of the mightiest of his followers. The same treatment of Satan's character is maintained in the later books, in which he is twice melted with compassion at the sight of the harmless innocence of the very beings whose ruin he is plotting (IV. 389, IX. 462-466). These softer feelings are however only occasional touches introduced to relieve the grandeur of a character essentially terrible, a character which, though not entirely devoid of gentler traits, is on the whole most like a mighty tempest, or an avalanche, or any other force of nature that combines the beauty of sublimity with immense destructive power.

THE VERSE.

THE measure is English heroic verse without rime, as that of Homer in Greek, and of Virgil in Latin,—rime being no necessary adjunct or true ornament of poem or good verse, in longer works especially, but the invention of a barbarous age, to set off wretched matter and lame metre; graced indeed since by the use of some famous modern poets, carried away by custom, but much to their own vexation, hindrance, and constraint to express many things otherwise, and for the most part worse, than else they would have expressed them. Not without cause therefore some both Italian and Spanish poets of prime note have rejected rime both in longer and shorter works, as have also long since our best English tragedies, as a thing of itself, to all judicious ears, trivial and of no true musical delight, which consists only in apt numbers, fit quantity of syllables, and the sense variously drawn out from one verse into another, not in the jingling sound of like endings,—a fault avoided by the learned ancients both in poetry and all good oratory. This neglect then of rime so little is to be taken for a defect, though it may seem so perhaps to vulgar readers, that it rather is to be esteemed an example set, the first in English, of ancient liberty recovered to heroic poem from the troublesome and modern bondage of riming.

PARADISE LOST.

BOOK III.

THE ARGUMENT.

God, sitting on his throne, sees Satan flying towards this World, then newly created; shows him to the Son, who sat at his right hand; foretells the success of Satan in perverting mankind; clears his own justice and wisdom from all imputation, having created Man free, and able enough to have withstood his Tempter; yet declares his purpose of grace towards him, in regard he fell not of his own malice, as did Satan, but by him seduced. The Son of God renders praises to his Father for the manifestation of his gracious purpose towards Man; but God again dec
extended towards Man
offended the majesty o
his progeny, devoted t one can be found
sufficient to answer for his offence, and undergo his punishment. The Son of God freely offers himself a ransom for Man: the Father accepts him,

wandering he first finds a place since called the Limbo of Vanity; what persons and things fly up thither; thence comes to the gate of Heaven, described
ters above the firmament that flow about it.
the Sun: he finds there Uriel, the regent of
self into the shape of a meaner Angel, and, pretending a zealous desire to behold the new Creation, and Man whom God had placed here, inquires of him the place of his habitation, and is directed: alights first on Mount Niphates.

PARADISE LOST.

BOOK III

Hail, holy Light, offspring of Heaven first born
Or of the Eternal coeternal beam
May I express thee unblamed? since God is ligh[t]
And never but in unapproachèd light
Dwelt from eternity—dwelt then in thee,
Bright effluence of bright essence increate!
Or hear'st thou rather pure Ethereal stream,
Whose fountain who shall tell? Before the Sun,
Before the Heavens, thou wert, and at the voice
Of God, as with a mantle, didst invest
The rising World of waters dark and deep,
Won from the void and formless Infinite!
Thee I revisit now with bolder wing,
Escaped the Stygian Pool, though long detained
In that obscure sojourn, while in my flight,
Through utter and through middle Darkness bor[ne]
With other notes than to the Orphean lyre
I sung of Chaos and eternal Night,
Taught by the Heavenley Muse to venture down
The dark descent, and up to re ascend,
Though hard and rare Thee I revisit safe,
And feel thy sovran vital lamp, but thou

Revisit'st not these eyes, that roll in vain
To find thy piercing ray, and find no dawn;
So thick a drop serene hath quenched their orbs,
Or dim suffusion veiled. Yet not the more
Cease I to wander where the Muses haunt
Clear spring, or shady grove, or sunny hill,
Smit with the love of sacred song; but chief
Thee, Sion, and the flowery brooks beneath, 30
That wash thy hallowed feet, and warbling flow,
Nightly I visit: nor sometimes forget
Those other two equalled with me in fate,
So were I equalled with them in renown,
Blind Thamyris and blind Mæonides,
And Tiresias and Phineus, prophets old:
Then feed on thoughts that voluntary move
Harmonious numbers; as the wakeful bird
Sings darkling, and, in shadiest covert hid,
Tunes her nocturnal note. Thus with the year 40
Seasons return; but not to me returns
Day, or the sweet approach of even or morn
Or sight of verna[illegible] rose,
Or flocks, or her[illegible]
But cloud instea[illegible]
Surrounds me, fro[illegible]
Cut off, and, for the [illegible]
Presented with a unive[illegible]
Of Nature's works, to me [illegible] rased,
And wisdom at one entrance [illegible] shut out. 50
So much the rather thou, Celestial Light,
Shine inward, and the mind through all her powers
Irradiate; there plant eyes; all mist from thence
Purge and disperse, that I may see and tell
Of things invisible to mortal sight.
Now had the Almighty Father from above,
From the pure Empyrean where He sits
High throned above all highth, bent down his eye,

His own works and their works at once to view :
About him all the Sanctities of Heaven
Stood thick as stars, and from his sight received
Beatitude past utterance ; on his right
The radiant image of his glory sat,
His only Son. On Earth he first beheld
Our two first parents, yet the only two
Of mankind, in the Happy Garden placed,
Reaping immortal fruits of joy and love,
Uninterrupted joy, unrivalled love,
In blissful solitude. He then surveyed
Hell and the gulf between, and Satan there
Coasting the wall of Heaven on this side Night,
In the dun air sublime, and ready now
To stoop, with wearied wings and willing feet,
On the bare outside of this World, that seemed
Firm land imbosomed without firmament,
Uncertain which, in ocean or in air
Him God beholding from his prospect high,
Wherein past, present, future, he beholds,
Thus to His only Son foreseeing spake —
"Only-begotten Son, seest thou what rage
Transports our Adversary ? whom no bounds
Prescribed, no bars of Hell, nor all the chains
Heaped on him there, nor yet the main Abyss
Wide interrupt, can hold ; so bent he seems
On desperate revenge, that shall redound
Upon his own rebellious head And now,
Through all restraint broke loose, he wings his way
Not far off Heaven, in the precincts of light,
Directly towards the new-created World,
And Man there placed, with purpose to assay
If him by force he can destroy, or, worse,
By some false guile pervert And shall pervert ;
For Man will hearken to his glozing lies,
And easily transgress the sole command,

Sole pledge of his obedience : so will fall
He and his faithless progeny. Whose fault?
Whose but his own? Ingrate, he had of me
All he could have ; I made him just and right,
Sufficient to have stood, though free to fall.
Such I created all the Ethereal Powers
And Spirits, both them who stood and them who failed
Freely they stood who stood, and fell who fell.
Not free, what proof could they have given sincere
Of true allegiance, constant faith, or love,
Where only what they needs must do appeared,
Not what they would? What praise could they recei
What pleasure I, from such obedience paid,
When Will and Reason (Reason also is Choice),
Useless and vain, of freedom both despoiled,
Made passive both, had served Necessity,
Not Me? They, therefore, as to right belonged
So were created, nor can justly accuse
Their Maker, or their making, or their fate,
As if Predestination overruled
Their will, disposed by absolute decree
Or high foreknowledge. They themselves decreed
Their own revolt, not I. If I foreknew,
Foreknowledge had no influence on their fault,
Which had no less proved certain unforeknown.
So without least impulse or shadow of fate,
Or aught by me immutably foreseen,
They trespass, authors to themselves in all,
Both what they judge and what they choose ; f
I formed them free, and free they must remain
Till they enthrall themselves : I else must cha
Their nature, and revoke the high decree
Unchangeable, eternal, which ordained th
Their freedom ; they themselves ordained th
The first sort by their own suggestion fell,
Self-tempted, self-depraved ; Man falls, dec

By the other first: Man, therefore, shall find grace;
The other, none. In mercy and justice both,
Through Heaven and Earth, so shall my glory excel;
But mercy, first and last, shall brightest shine."

Thus while God spake ambrosial fragrance filled
All Heaven, and in the blessed Spirits elect
Sense of new joy ineffable diffused.
Beyond compare the Son of God was seen
Most glorious; in him all his Father shone
Substantially expressed; and in his face 140
Divine compassion visibly appeared,
Love without end, and without measure grace;
Which uttering, thus He to his Father spake:—

"O Father, gracious was that word which closed
Thy sovran sentence, that man should find grace;
For which both Heaven and Earth shall high extol
Thy praises, with the innumerable sound
Of hymns and sacred songs, wherewith thy throne
Encompassed shall resound thee ever blest.
For, should Man finally be lost—should Man, 150
Thy creature late so loved, thy youngest son,
Fall circumvented thus by fraud, though joined
With his own folly? That be from thee far,
That far be from thee, Father, who art judge
Of all things made, and judgest only right!
Or shall the Adversary thus obtain
His end, and frustrate thine? shall he fulfil
His malice, and thy goodness bring to naught;
Or proud return, though to his heavier doom,
Yet with revenge accomplished, and to Hell 160
Draw after him the whole race of mankind,
By him corrupted? Or wilt thou thyself
Abolish thy creation, and unmake,
For him, what for thy glory thou hast made?—
So should thy goodness and thy greatness both
Be questioned and blasphemed without defence."

To whom the great Creator thus replied :—
"O Son, in whom my soul hath chief delight,
Son of my bosom, Son who art alone
My word, my wisdom, and effectual might, 1
All hast thou spoken as my thoughts are, all
As my eternal purpose hath decreed.
Man shall not quite be lost, but saved who will ;
Yet not of will in him, but grace in me
Freely voutsafed. Once more I will renew
His lapsèd powers, though forfeit, and enthralled
By sin to foul exorbitant desires :
Upheld by me, yet once more he shall stand
On even ground against his mortal foe—
By me upheld, that he may know how frail 1
His fallen condition is, and to me owe
All his deliverance, and to none but me.
Some I have chosen of peculiar grace,
Elect above the rest ; so is my will :
The rest shall hear me call, and oft be warned
Their sinful state, and to appease betimes
The incensèd Deity, while offered grace
Invites ; for I will clear their senses dark
What may suffice, and soften stony hearts
To pray, repent, and bring obedience due. 1
To prayer, repentance, and obedience due,
Though but endeavoured with sincere intent,
Mine ear shall not be slow, mine eye not shut.
And I will place within them as a guide
My umpire Conscience ; whom if they will hear,
Light after light well used, they shall attain,
And to the end persisting safe arrive.
This my long sufferance, and my day of grace,
They who neglect and scorn, shall never taste ;
But hard be hardened, blind be blinded more, 2
That they may stumble on, and deeper fall ;
And none but such from mercy I exclude.——

But yet all is not done Man disobeying,
Disloyal, breaks his fealty, and sins
Against the high supremacy of Heaven,
Affecting Godhead, and, so losing all,
To expiate his treason hath naught left,
But, to destruction sacred and devote,
He with his whole posterity must die ;—
Die he or Justice must ; unless for him 210
Some other, able, and as willing, pay
The rigid satisfaction, death for death.
Say, Heavenly Powers, where shall we find such love ?
Which of ye will be mortal, to redeem
Man's mortal crime, and just, the unjust to save ?
Dwells in all Heaven charity so dear ?"
He asked, but all the Heavenly Quire stood mute,
And silence was in Heaven on Man's behalf
Patron or intercessor none appeared—
Much less that durst upon his own head draw 220
The deadly forfeiture, and ransom set.
And now without redemption all mankind
Must have been lost, adjudged to Death and Hell
By doom severe, had not the Son of God,
In whom the fulness dwells of love divine,
His dearest mediation thus renewed .—
"Father, thy word is passed, Man shall find grace ;
And shall Grace not find means, that finds her way,
The speediest of thy wingèd messengers,
To visit all thy creatures, and to all 230
Comes unprevented, unimplored, unsought ?
Happy for Man, so coming ! He her aid
Can never seek, once dead in sins and lost—
Atonement for himself, or offering meet,
Indebted and undone, hath none to bring.
Behold *me*, then : me for him, life for life,
I offer ; on me let thine anger fall ;
Account me Man : I for his sake will leave

Thy bosom, and this glory next to thee
Freely put off, and for him lastly die
Well pleased; on me let Death wreak all his rage.
Under his gloomy power I shall not long
Lie vanquished. Thou hast given me to possess
Life in myself for ever; by thee I live;
Though now to Death I yield, and am his due,
All that of me can die, yet, that debt paid,
Thou wilt not leave me in the loathsome grave
His prey, nor suffer my unspotted soul
For ever with corruption there to dwell;
But I shall rise victorious, and subdue
My vanquisher, spoiled of his vaunted spoil.
Death his death's wound shall then receive, and st
Inglorious, of his mortal sting disarmed:
I through the ample air in triumph high
Shall lead Hell captive maugre Hell, and show
The powers of Darkness bound. Thou, at the sigh
Pleased, out of Heaven shalt look down and smile,
While, by thee raised, I ruin all my foes—
Death last, and with his carcase glut the grave;
Then, with the multitude of my redeemed,
Shall enter Heaven, long absent, and return,
Father, to see thy face, wherein no cloud
Of anger shall remain, but peace assured
And reconcilement: wrath shall be no more
Thenceforth, but in thy presence joy entire."
His words here ended; but his meek aspect
Silent yet spake, and breathed immortal love
To mortal men, above which only shone
Filial obedience: as a sacrifice
Glad to be offered, he attends the will
Of his great Father. Admiration seized
All Heaven, what this might mean, and whither t
Wondering: but soon the Almighty thus replied:—
"O thou in Heaven and Earth the only peace

Found out for mankind under wrath, O thou
My sole complacence! well thou know'st how dea
To me are all my works; nor Man the least,
Though last created, that for him I spare
Thee from my bosom and right hand, to save,
By losing thee a while, the whole race lost!
Thou, therefore, whom thou only canst redeem,
Their nature also to thy nature join;
And be thyself Man among men on Earth,
Made flesh, when time shall be, of virgin seed,
By wondrous birth; be thou in Adam's room
The head of all mankind, though Adam's son.
As in him perish all men, so in thee,
As from a second root, shall be restored
As many as are restored; without thee, none
His crime makes guilty all his sons, thy merit,
Imputed, shall absolve them who renounce
Their own both righteous and unrighteous deeds,
And live in thee transplanted, and from thee
Receive new life. So Man, as is most just,
Shall satisfy for Man, be judged and die,
And dying rise, and, rising, with him raise
His brethren, ransomed with his own dear life.
So Heavenly love shall outdo Hellish hate,
Giving to death, and dying to redeem,
So dearly to redeem what Hell...

Nor shalt thou, by descending to assume
Man's nature, lessen or degrade thine own
Because thou hast, though throned in highest bli
Equal to God, and equally enjoying
God-like fruition, quitted all to save

Far more than great or high; because in thee
Love hath abounded more than glory abounds;
Therefore thy humiliation shall exalt
With thee thy manhood also to this throne:
Here shalt thou sit incarnate, here shalt reign
Both God and Man, Son both of God and Man,
Anointed universal King. All power
I give thee; reign for ever, and assume
Thy merits; under thee, as Head Supreme,
Thrones, Princedoms, Powers, Dominions, I reduce
All knees to thee shall bow of them that bide
In Heaven, or Earth, or, under Earth, in Hell.
When thou, attended gloriously from Heaven,
Shalt in the sky appear, and from thee send
The summoning Archangels to proclaim
Thy dread tribunal, forthwith from all winds
The living, and forthwith the cited dead
Of all past ages, to the general doom
Shall hasten; such a peal shall rouse their sleep.
Then, all thy Saints assembled, thou shalt judge
Bad men and Angels; they arraigned shall sink
Beneath thy sentence; Hell, her numbers full,
Thenceforth shall be for ever shut. Meanwhile
The World shall burn, and from her ashes spring
New Heaven and Earth, wherein the just shall dwe
And, after all their tribulations long,
See golden days, fruitful of golden deeds,
With Joy and Love triumphing, and fair Truth.
Then thou thy regal sceptre shalt lay by;
For regal sceptre then no more shall need;
God shall be all in all. But all ye Gods,
Adore him who, to compass all this, dies;
Adore the Son, and honour him as me."

No sooner had the Almighty ceased but—all
The multitude of Angels, with a shout
Loud as from numbers without number, sweet

As from blest voices, uttering joy—Heaven rung
With jubilee, and loud hosannas filled
The eternal regions. Lowly reverent
Towards either throne they bow, and to the ground
With solemn adoration down they cast
Their crowns, inwove with amarant and gold,—
Immortal amarant, a flower which once
In Paradise, fast by the Tree of Life,
Began to bloom, but, soon for Man's offence
To Heaven removed where first it grew, there grows
And flowers aloft, shading the Fount of life,
And where the River of Bliss through midst of Heave[n]
Rolls o'er Elysian flowers her amber stream!
With these, that never fade, the Spirits elect
Bind their resplendent locks, inwreathed with beams
[illegible]

Harps ever tuned, that glittering by their side
Like quivers hung; and with preamble sweet
Of charming symphony they introduce
Their sacred song, and waken raptures high:
No voice exempt, no voice but well could join
Melodious part; such concord is in Heaven
  Thee, Father, first they sung, Omnipotent,
Immutable, Immortal, Infinite,
Eternal King; thee, Author of all being,
Fountain of light, thyself invisible
Amidst the glorious brightness where thou sitt'st
Throned inaccessible, but when thou shad'st
The full blaze of thy beams, and through a cloud
Drawn round about thee like a radiant shrine
Dark with excessive bright thy skirts appear,
Yet dazzle Heaven, that brightest Seraphim
Approach not, but with both wings veil their eyes.

Thee next they sang, of all creation first,
Begotten Son, Divine Similitude,
In whose conspicuous countenance, without cloud
Made visible, the Almighty Father shines,
Whom else no creature can behold : on thee
Impressed the effulgence of his glory abides ;
Tranfused on thee his ample Spirit rests.
He Heaven of Heavens, and all the Powers therein. 390
By thee created ; and by thee threw down
The aspiring Dominations. Thou that day
Thy Father's dreadful thunder didst not spare,
Nor stop thy flaming chariot-wheels, that shook
Heaven's everlasting frame, while o'er the necks
Thou drov'st of warring Angels disarrayed.
Back from pursuit, thy Powers with loud acclaim
Thee only extolled, Son of thy Father's might,
To execute fierce vengeance on his foes.
Not so on Man : him, through their malice fallen, 400
Father of mercy and grace, thou didst not doom
So strictly, but much more to pity incline.
No sooner did thy dear and only Son
Perceive thee purposed not to doom frail Man
So strictly, but much more to pity inclined,
He, to appease thy wrath, and end the strife
Of mercy and justice in thy face discerned,
Regardless of the bliss wherein he sat
Second to thee, offered himself to die
For Man's offence. O unexampled love ! 410
Love nowhere to be found less than Divine !
Hail, Son of God, Saviour of men ! Thy name
Shall be the copious matter of my song
Henceforth, and never shall my harp thy praise
Forget, nor from thy Father's praise disjoin !
  Thus they in Heaven, above the Starry Sphere,
Their happy hours in joy and hymning spent.
Meanwhile, upon the firm opacous globe

Of this round World, whose first convex divides
The luminous inferior Orbs, enclosed
From Chaos and the inroad of Darkness old,
Satan alighted walks. A globe far off
It seemed; now seems a boundless continent,
Dark, waste, and wild, under the frown of Night
Starless exposed, and ever-threatening storms
Of Chaos blustering round, inclement sky,
Save on that side which from the wall of Heaven,
Though distant far, some small reflection gains
Of glimmering air less vexed with tempest loud.
Here walked the Fiend at large in spacious field.
As when a vulture, on Imaus bred,
Whose snowy ridge the roving Tartar bounds,
Dislodging from a region scarce of prey,
To gorge the flesh of lambs or yeanling kids
On hills where flocks are fed, flies toward the spr[illegible]
Of Ganges or Hydaspes, Indian streams,
But in his way lights on the barren plains
Of Sericana, where Chineses drive
With sails and wind their cany waggons light;
So, on this windy sea of land, the Fiend
Walked [illegible]

[illegible]

None yet; but store hereafter from the Earth
Up hither like aerial vapours flew
Of all things transitory and vain, when sin
With vanity had filled the works of men—
Both all things vain, and all who in vain things
Built their fond hopes of glory or lasting fame,
Or happiness in this or the other life.
All who have their reward on earth, the fruits
Of painful superstition and blind zeal,
Naught seeking but the praise of men, here find

All the unaccomplished works of Nature's hand,
Abortive, monstrous, or unkindly mixed,
Dissolved on Earth, fleet hither, and in vain,
Till final dissolution, wander here—
Not in the neighbouring Moon, as some have dreamed:
Those argent fields more likely habitants, 460
Translated Saints, or middle Spirits hold,
Betwixt the angelical and human kind.
Hither, of ill-joined sons and daughters born,
First from the ancient world those Giants came,
With many a vain exploit, though then renowned:
The builders next of Babel on the plain
Of Sennaar, and still with vain design
New Babels, had they wherewithal, would build:
Others came single; he who, to be deemed
A god, leaped fondly into Ætna flames, 470
Empedocles; and he who, to enjoy
Plato's Elysium, leaped into the sea,
Cleombrotus; and many more, too long,
Embryos and idiots, eremites and friars,
White, black, and grey, with all their trumpery.
Here pilgrims roam, that strayed so far to seek
In Golgotha him dead who lives in Heaven;
And they who, to be sure of Paradise,
Dying put on the weeds of Dominic,
Or in Franciscan think to pass disguised. 480
They pass the planets seven, and pass the fixed,
And that crystalline sphere whose balance weighs
The trepidation talked, and that first moved;
And now Saint Peter at Heaven's wicket seems
To wait them with his keys, and now at foot
Of Heaven's ascent they lift their feet, when, lo!
A violent cross wind from either coast
Blows them transverse, ten thousand leagues awry,
Into the devious air. Then might ye see
Cowls, hoods, and habits, with their wearers, tost 490

And fluttered into rags ; then reliques, beads,
[illegible]

Into a Limbo large and broad, since called
The Paradise of Fools ; to few unknown
Long after, now unpeopled and untrod.
  All this dark globe the Fiend found as he passed ;
And long he wandered, till at last a gleam
Of dawning light turned thitherward in haste 500
His travelled steps Far distant he descries,
Ascending by degrees magnificent
Up to the wall of Heaven, a structure high ;
At top whereof, but far more rich, appeared
The work as of a kingly palace-gate,
With frontispiece of diamond and gold
Embellished , thick with sparkling orient gems
The portal shone, inimitable on Earth
By model, or by shading pencil drawn
The stairs were such as whereon Jacob saw 510
Angels ascending and descending, bands
Of guardians bright, when he from Esau fled
To Padan-Aram, in the field of Luz
Dreaming by night under the open sky,
And waking cried, *This is the gate of Heaven.*
Each stair mysteriously was meant, nor stood
There always, but drawn up to Heaven sometimes
Viewless ; and underneath a bright sea flowed
Of jasper, or of liquid pearl, whereon
Who after came from Earth sailing arrived 520
Wafted by Angels, or flew o'er the lake
Rapt in a chariot drawn by fiery steeds
The stairs were then let down, whether to dare
The Fiend by easy ascent, or aggravate
His sad exclusion from the doors of bliss :
Direct against which opened from beneath,

Just o'er the blissful seat of Paradise,
A passage down to the Earth—a passage wide;
Wider by far than that of after-times
Over Mount Sion, and, though that were large, 530
Over the Promised Land to God so dear,
By which, to visit oft those happy tribes,
On high behests his Angels to and fro
Passed frequent, and his eye with choice regard
From Paneas, the fount of Jordan's flood,
To Beërsaba, where the Holy Land
Borders on Egypt and the Arabian shore.
So wide the opening seemed, where bounds were set
To darkness, such as bound the ocean wave.
Satan from hence, now on the lower stair, 540
That scaled by steps of gold to Heaven-gate,
Looks down with wonder at the sudden view
Of all this World at once. As when a scout,
Through dark and desert ways with peril gone
All night, at last by break of cheerful dawn
Obtains the brow of some high-climbing hill,
Which to his eye discovers unaware
The goodly prospect of some foreign land
First seen, or some renowned metropolis
With glistering spires and pinnacles adorned, 550
Which now the rising sun gilds with his beams;
Such wonder seized, though after Heaven seen,
The Spirit malign, but much more envy seized,
At sight of all this World beheld so fair.
Round he surveys (and well might, where he stood
So high above the circling canopy
Of Night's extended shade) from eastern point
Of Libra to the fleecy star that bears
Andromeda far off Atlantic seas
Beyond the horizon; then from pole to pole 560
He views in breadth,—and, without longer pause,
Down right into the World's first region throws

His flight precipitant, and winds with ease
Through the pure marble air his oblique way
Amongst innumerable stars, that shone
Stars distant, but nigh-hand seemed other worlds.
Or other worlds they seemed, or happy isles,
Like those Hesperian Gardens famed of old,
Fortunate fields, and groves, and flowery vales;
Thrice happy isles! But who dwelt happy there 5
He stayed not to inquire: above them all
The golden Sun, in splendour likest Heaven,
Allured his eye. Thither his course he bends,
Through the calm firmament (but up or down,
By centre or eccentric, hard to tell,
Or longitude) where the great luminary,
Aloof the vulgar constellations thick,
That from his lordly eye keep distance due,
Dispenses light from far. They, as they move
Their starry dance in numbers that compute 5
Days, months, and years, towards his all-cheering lamp
Turn swift their various motions, or are turned
By his magnetic beam, that gently warms
The Universe, and to each inward part
With gentle penetration, though unseen,
Shoots invisible virtue even to the Deep;
So wondrously was set his station bright.
There lands the Fiend, a spot like which perhaps
Astronomer in the Sun's lucent orb
Through his glazed optic tube yet never saw. 5
The place he found beyond expression bright,
Compared with aught on Earth, metal or stone—
Not all parts like, but all alike informed
With radiant light, as glowing iron with fire.
If metal, part seemed gold, part silver clear;
If stone, carbuncle most or chrysolite,
Ruby or topaz, to the twelve that shone
In Aaron's breast-plate, and a stone besides,

Imagined rather oft than elsewhere seen—
That stone, or like to that, which here below 600
Philosophers in vain so long have sought;
In vain, though by their powerful art they bind
Volatile Hermes, and call up unbound
In various shapes old Proteus from the sea,
Drained through a limbec to his native form.
What wonder then if fields and regions here
Breath forth elixir pure, and rivers run
Potable gold, when, with one virtuous touch,
The arch-chemic Sun, so far from us remote,
Produces, with terrestrial humour mixed, 610
Here in the dark so many precious things
Of colour glorious and effect so rare?
Here matter new to gaze the Devil met
Undazzled. Far and wide his eye commands;
For sight no obstacle found here, nor shade,
But all sunshine, as when his beams at noon
Culminate from the equator, as they now
Shot upward still direct, whence no way round
Shadow from body opaque can fall; and the air,
Nowhere so clear, sharpened his visual ray 620
To objects distant far, whereby he soon
Saw within ken a glorious Angel stand,
The same whom John saw also in the Sun.
His back was turned, but not his brightness hid;
Of beaming sunny rays a golden tiar
Circled his head, nor less his locks behind
Illustrious on his shoulders fledge with wings
Lay waving round: on some great charge employed
He seemed, or fixed in cogitation deep.
Glad was the Spirit impure, as now in hope 630
To find who might direct his wandering flight
To Paradise, the happy seat of Man,
His journey's end, and our beginning woe.
But first he casts to change his proper shape,

Which else might work him danger or delay:
And now a stripling Cherub he appears,
Not of the prime, yet such as in his face
Youth smiled celestial, and to every limb
Suitable grace diffused; so well he feigned.
Under a coronet his flowing hair 640
In curls on either cheek played; wings he wore
Of many a coloured plume sprinkled with gold,
His habit fit for speed succinct, and held
Before his decent steps a silver wand.
He drew not nigh unheard; the Angel bright,
Ere he drew nigh, his radiant visage turned,
Admonished by his ear, and straight was known
The Archangel Uriel—one of the seven
Who in God's presence, nearest to his throne,
Stand ready at command, and are his eyes 650
That run through all the Heavens, or down to the Earth
Bear his swift errands over moist and dry,
O'er sea and land Him Satan thus accosts.—
"Uriel! for thou of those seven Spirits that stand
In sight of God's high throne, gloriously bright,
The first art wont his great authentic will
Interpreter through highest Heaven to bring,
Where all his Sons thy embassy attend,
And here art likeliest by supreme decree
Like honour to obtain, and as his eye 660
To visit oft this new Creation round—
Unspeakable desire to see and know
All these his wondrous works, but chiefly Man,
His chief delight and favour, him for whom
All these his works so wondrous he ordained,
Hath brought me from the quires of Cherubim
Alone thus wandering Brightest Seraph, tell
In which of all these shining orbs hath Man
His fixèd seat—or fixèd seat hath none,
But all these shining orbs his choice to dwell— 670

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His chief delight and favour, him for whom
All these his works so wondrous he ordained,
Hath brought me from the quires of Cherubim
Alone thus wandering Brightest Seraph, tell
In which of all these shining orbs hath Man
His fixèd seat—or fixèd seat hath none,
But all these shining orbs his choice to dwell— 670

That I may find him, and with secret gaze
Or open admiration him behold
On whom the great Creator hath bestowed
Worlds, and on whom hath all these graces poured;
That both in him and all things, as is meet,
The Universal Maker we may praise;
Who justly hath driven out his rebel foes
To deepest Hell, and, to repair that loss,
Created this new happy race of Men
To serve him better: "Wise are all his ways!" 680
  So spake the false dissembler unperceived;
For neither man nor angel can discern
Hypocrisy—the only evil that walks
Invisible, except to God alone,
By his permissive will, through Heaven and Earth;
And oft, though Wisdom wake, Suspicion sleeps
At Wisdom's gate, and to Simplicity
Resigns her charge, while Goodness thinks no ill
Where no ill seems: which now for once beguiled
Uriel, though Regent of the Sun, and held 690
The sharpest-sighted Spirit of all in Heaven;
Who to the fraudulent impostor foul,
In his uprightness, answer thus returned:
  "Fair Angel, thy desire, which tends to know
The works of God, thereby to glorify
The great Work-master, leads to no excess
That reaches blame, but rather merits praise
The more it seems excess, that led thee hither
From thy empyreal mansion thus alone,
To witness with thine eyes what some perhaps, 700
Contented with report, hear only in Heaven:
For wonderful indeed are all his works,
Pleasant to know, and worthiest to be all
Had in remembrance always with delight!
But what created mind can comprehend
Their number, or the wisdom infinite

That brought them forth, but hid their causes deep?
I saw when, at his word, the formless mass,
This World's material mould, came to a heap:
Confusion heard his voice, and wild Uproar 710
Stood ruled, stood vast Infinitude confined;
Till, at his second bidding, Darkness fled,
Light shone, and order from disorder sprung.
Swift to their several quarters hasted then
The cumbrous elements—Earth, Flood, Air, Fire;
And this ethereal quintessence of Heaven
Flew upward, spirited with various forms,
That rolled orbicular, and turned to stars
Numberless, as thou seest, and how they move:
Each had his place appointed, each his course; 720
The rest in circuit walls this Universe
Look downward on that globe, whose hither side
With light from hence, though but reflected, shines:
That place is Earth, the seat of Man; that light
His day, which else, as the other hemisphere,
Night would invade; but there the neighbouring Moon
(So call that opposite fair star) her aid
Timely interposes, and, her monthly round
Still ending, still renewing, through mid-heaven,
With borrowed light her countenance triform 730
Hence fills and empties, to enlighten the Earth,
And in her pale dominion checks the night.
That spot to which I point is Paradise,
Adam's abode; those lofty shades his bower
Thy way thou canst not miss; me mine requires."
Thus said, he turned; and Satan, bowing low,
As to superior Spirits is wont in Heaven,
Where honour due and reverence none neglects,
Took leave, and toward the coast of Earth beneath,
Down from the ecliptic, sped with hoped success, 740
Throws his steep flight in many an aery wheel,
Nor staid till on Niphates' top he lights.

NOTES.

CONTENTS OF THE FIRST THREE BOOKS.

Book I. The story of *Paradise Lost* begins in Hell. There on the burning lake lie Satan and his followers who have been driven out of Heaven in consequence of their unsuccessful rebellion against God. After they have long lain motionless, Satan rouses them from their state of torpor and despair. Inspired by his voice, they arrange themselves in battle array round his imperial standard, eager to hear what he will bid them do. Satan then makes them an address, in which he mentions a report prevalent in Heaven of a new World to be created by God for a new race of beings. He suggests the advisability of exploring this new World, and summons all his followers to attend a solemn council to discuss this and other public questions. They accordingly assemble in a splendid council chamber, which is forthwith constructed under the directions of Mammon, one of the fallen angels, who had been famous before as an architect in Heaven.

Book II. The debate in Pandemonium is opened by Satan, who invites his peers to consider whether they should show their hostility to God by open war or covert guile. Moloch, the fiercest of the fallen angels, advocates an immediate attack upon the towers of Heaven. Belial points out the hopelessness of such an assault and advises the council to give up all thoughts of war open or concealed. Mammon also recommends abstention from hopeless war. It will be better, he says, by wise policy to make the most of their new residence. Beelzebub reverts to the hint first thrown out by Satan about a new created World, and proposes an attack upon it as a more feasible and less hazardous enterprise than an attempt to storm the walls of Heaven. This proposal is applauded by the assembly and approved of by Satan, who himself undertakes the perilous and difficult task of forcing his way from Hell to spy out the new

World. The gates of Hell being opened to him by Sin, he finds himself in Chaos. After a toilsome journey through the warring elements, he comes at last in sight of Heaven, and sees this World hanging from it by a golden chain.

Book III. God the Father sees Satan approaching the World

1. The book opens with an address to light, which by a graceful and natural transition leads the poet to a digression

autobiographical passage, which is also a fine specimen of the

light is addressed as "God's eldest daughter."

2. Or of the Eternal, etc , or may I without offence call thee coeternal beam of the eternal, that is, of God.

3. unblamed. This is in imitation of the classical poets, who, in addressing their gods, express a fear lest they may offend them by the employment of some unacceptable title. Compare Horace, *Sat.* II. VI. 20:

"Matutine pater, seu Jane libentius audis."

since introduces the reason why Milton thinks himself justified in addressing light as he does in the previous line. The premises brought forward in support of this form of address are regarded as indisputable, as they consist of the quotation of one text of the Bible, "God is light" (1 *John*, i. 5), and the reproduction of the meaning of another, "Who

only hath immortality, dwelling in the light, which no man can approach unto" (1 *Tim.* vi. 16).

6. **bright effluence of bright essence.** Here light is regarded as an emanation from the Deity, and the repetition of the adjective expresses its resemblance to the source from which it flows. 'Effluence' is in apposition to 'thee' in the previous line.

increate qualifies 'effluence.' According to the opinion Milton is here inclined to adopt, light, being eternal, was never created, instead of being, as addressed in 1, the first offspring of Heaven. For the form 'increate,' see note on 84.

7. **hear'st thou rather,** dost thou prefer to be called? In this line 'hear' is used like the Latin *audio,* hear, as if it were a passive verb, meaning to be called. As then 'hear' is equivalent in meaning to a passive verb, 'stream' may be regarded as in apposition to 'thou,' the subject of the verb. For this passive use of the Latin *audio,* see the line quoted from Horace on 3.

Ethereal, equivalent to 'empyreal,' 699 (Gr. *pur,* fire), is the adjective of 'ether' (see 716), and must always in Milton be distinguished from 'aërial,' the adjective of 'air.'

8. **Whose fountain who shall tell,** of unknown origin; but see 375. Notice the imitation of classical usage in the introduction of a question into a relative clause, and compare IV. 897 and IX. 288:—

"Thoughts, which how found they harbour in thy breast,
Adam, misthought of her to thee so dear?"

Before the Sun. According to the account given in *Genesis* light was brought into the world on the first day, the sun on the fourth day. See Milton's poetical rendering of the story of the creation in the seventh book, especially VII. 243-249. Milton, however, does not regard the introduction of light into the World as an act of creation. He supposes light to have existed in Heaven, the abode of God and His angels, long before the creation of our Heavens and Earth, even if it was not co-eternal with God Himself. Compare V. 628-644, which describes day and night as succeeding each other in Heaven before the creation of the World.

9. **the Heavens,** of this world as distinguished from the "empyreal Heaven" (II. 1047), or "Empyrean" (57), in which God dwelt with His angels long before the creation of the world. Milton never in his poetry uses the plural 'Heavens' to express the Empyreal Heaven. The singular 'Heaven' is generally used in this higher sense, but may also express the inhabitants of Heaven (272), the Deity (1), and rarely, only once (729) in the third book, the Heavens of this world.

9, 10 **at the voice of God**, in obedience to the voice of God This is a reference to the sublime verse admired by Longinus, "And God said, Let there be light: and there was light" (*Genesis*, i. 3).

11. **World of waters** The "fluid mass" (VII. 237) which the World was, when first created.

12. **the void and formless Infinite**, Chaos described in II. 890-916, which was not actually empty although it contained great empty spaces, like the "vast vacuity" into which Satan falls in II. 932.

Before the creation of the World the Universe consisted of *Heaven and Hell with Chaos between them. In order to find* room for the new World a large space of territory had to be abstracted from the dominion of Chaos

Infinite, an adjective used as a noun, like "the Eternal" in 2, "the Empyrean" in 57.

14. **the Stygian pool** (from *Styx*, the principal river in the Greek Hell), the "fiery gulf" of Hell described in I. 59-75, into which Satan and his followers had been hurled at the end of [illegible]

and had now emerged with Satan from the utter darkness of Hell and the middle darkness of Chaos into the light of the new-created World.

15. **sojourn**, a place in which one remains for a time as opposed to a permanent residence

in my flight 'Flight' is frequently used in poetry to express the elevation of a poet's song; see I. 14. As indicated by VII. 4, the metaphor is taken from the Greek mythological [illegible]

World.

16. [illegible]

16. **middle Darkness.** As the darkness of Chaos was absolute (see II. 1034-1037), 'middle' does not express medium darkness, but the position of the darkness of Chaos in the middle space between Hell and Heaven.

17. **With other notes,** with notes different from those sung to the accompaniment of the lyre of Orpheus, that is, in poetry different from that of Orpheus, the mythological Greek poet and musician, to whom is attributed a still extant Hymn to Night. Although Milton and Orpheus wrote on the same subject, their strains were different, as Orpheus was inspired by his mother, Calliope, while Milton derived his inspiration from the Heavenly Muse.

19. **the Heavenly Muse** of Milton may be regarded as a personification of the inspiration of God. In VII. 1, following Dante, he gives his Muse the name of Urania (the heavenly one), which in Greek mythology belonged to the Muse of Astronomy.

venture down. Here again, as in 13-16, the poet writes as if the description of a journey were equivalent to actual travelling. So Byron in *Childe Harold* writes:

> "Away! nor let me loiter in my song,
> For we have many a mountain-path to tread,
> And many a varied shore to sail along,"

meaning that he has to describe in his poem many mountain-paths and varied shores.

21. **Though hard and rare,** though to do so (to re-ascend) is difficult and seldom effected. This is in exact accordance with Virgil's lines on the ascent from Hell to the light of day:—

> "Sed revocare gradum superasque evadere ad auras,
> Hic labor hoc opus est. Pauci, quos aequus amavit
> Jupiter, aut ardens evexit ad aethera virtus,
> Dis geniti potuere." (*Aeneid*, VI. 128-131.)

But the use of 'rare' in the sense given above seems rather harsh. Is it not possible that 'though hard and rare' is a misprint for 'through hard and rare'? Compare the account of Satan's journey through Chaos, where he is described as forcing his way "through strait, rough, dense or rare" (II. 948).

Thee I revisit. Milton in the third book returns to the light of the upper world after having in the first two books been confined to the darkness of Hell and Chaos. He is also thinking of his return to the light of day every morning and so prepares the way for the digression, in which, for a time leaving Satan and the other characters in the poem, he speaks directly of his own blindness.

22. **feel,** not 'see,' because he was blind.

sovran. Milton's spelling of this word is due to the influence in his mind of the Italian *sovrano*.

22 ... source ... experi... ight ... he ... Heaven (II. 1035).

23. **Revisit'st not these eyes** Milton became blind in his forty fourth year. Besides his Sonnet on his Blindness, he alludes to that misfortune in his second Sonnet to Cyriack Skinner, in the present passage, and throughout *Samson Agonistes*, the hero of which tragedy is a blind man.

25 **drop serene**, a literal translation of *gutta serena*, the ...

26. **Yet not the more, etc** Yet my blindness does not prevent me from wandering, etc., that is, from seeking the society of the Muses, or, in simple English, writing poetry Keightley understands the meaning to be, 'My memory still recalls to me the various parts of external nature which are agreeable to poetic fancy.'

29. **Smit with the love of sacred song.** All through his life Milton was above all a religious poet See Int XVII, XIX His first works were translations from the *Psalms* His first great poem was his *Ode on the Nativity.* His two great Epics narrate the loss of Paradise and how that loss was retrieved His last great poem was *Samson Agonistes*, a tragedy, the plot of which was taken from the Bible

30 **the flowery brooks**, such as Siloa's brook, which is mentioned in I. 11 as a probable haunt of the Heavenly Muse

... him of her own accord

nor sometimes forget, and sometimes remember

33 **Those other two** As four persons are mentioned, it has been supposed by some that Milton really intended not 'two'

but 'too.' 'Too,' however, in the context would be little more than an expletive, and Milton is not likely to have inserted such a useless word in this highly-wrought passage. We should rather understand a change of thought in the course of the sentence. Milton had first intended merely to mention two blind poets, Thamyris and Mæonides, and added Tiresias and Phineus, two blind prophets, as an afterthought.

33. **In fate**, because they too were blind.

34. **So were I.** Would that I resembled them in poetic fame in like manner as I resemble them in the misfortune of being blind. 'Were I' is a subjunctive used to express a wish. The fact that the subjunctive so used is followed by the subject, indicates that it was originally a conditional clause, with the principal clause understood, as, 'Were I (*if I were*) *equalled*, how happy I should be.' Compare IV. 58.

35. **Thamyris**, a Thracian poet mentioned by Homer (*Il.* II. 595). He was deprived of sight by the Muses, because he boasted that his poetry was superior to theirs.

Mæonides, Homer, the son of Mæon. The Greek termination *-ides* means 'son of.' As the English language abounds in monosyllables, the introduction of long sonorous proper names from classical and other sources is a device often employed by Milton for the purpose of giving deeper tones to the music of his verse. These names also produce a great effect by leading the imagination of the educated reader through the power of association into long vistas of the past. See the remarks on the subject in Macaulay's essay on Milton, and compare 436, 438, and I. 577-587.

36. **Tiresias and Phineus**, two blind prophets celebrated in Greek mythology. Tiresias is an important character in two of the greatest plays of Sophocles. Keightley scans this line as beginning with an anapæst. It seems better, however, to lay the accent on the first syllable, which is long in Greek, and make the second foot an anapæst:

"And Tír | esiás | and Phín | eus, próph | ets old."

Notice how Milton gives dignity and emphasis to the common adjective 'old,' by placing it after the noun it qualifies. Compare 421, 481; I. 519, 552; II. 593, 988. In the order, as in the choice, of words, he prefers the uncommon to the common. Compare 602. 'Old' is one of Milton's favourite epithets. Lowell remarks that Milton loves such epithets as 'old' and 'far,' because they open up to the imagination great reaches of space or time. They thus produce much the same effect as his employment of suggestive proper names.

37. **voluntary**, of their own accord, without effort on my part.

38. **numbers**, poetry.

33. **the wakeful bird** is the nightingale, which remains awake and sings through the night. 'Nightingale' by derivation means 'night singer.'

39. *darkling* is, according to Keightley, the participle of the obsolete verb 'darkle.' But this verb is not found in old [illegible] and the Scotch 'aiblins.'

40. **her.** Although female birds do not sing, it is the usual practice in English, both in prose and poetry, to speak of all small birds in the feminine gender, even when they are represented as singing.

42. Compare 545, and IV. 641. These and many other passages in his poems give evidence of the intense delight that Milton, who was an early riser, took in the dawn of day. See especially *L'Allegro*, 41-56.

44. **divine**, because the Bible tells us that man was made in the image of God.

46. **surrounds** is put in the singular because the two nouns forming the subject are regarded as expressing one idea.

47. **for**, instead of.

the book of knowledge, must be understood to mean the book of nature, or, as Bacon calls it, "the book of God's works." Milton could still have printed books read to him.

49. **rased**, scratched out like the writing on the wax of a Roman writing tablet.

50. **wisdom . . . shut out**, is in the absolute construction, and is irregularly united by the co-ordinate conjunction 'and,' with 'nature's works expunged and rased,' although 'works' is not absolute, but governed by 'of.' To avoid this looseness of construction, some commentators wish to read "All nature's works," so as to make 'and' couple two absolute clauses.

52. **her**, see note on 732.

55. **things invisible**, Heaven and Hell and their spiritual inhabitants. Thus Milton gracefully ends his digression by bringing it into connection with the subject of his poem.

57. **Empyrean** is another form of 'empyreal'; see 7. 'Empyreal' is always used as an adjective. 'Empyrean' is generally, as here, a noun, and means Heaven, the abode of God. It is, however, an adjective in X. 321.

58. **above all highth**, at an infinite height.

59. **their works**, the works of His works, what the things He had created were doing.

60. **Sanctities**, holy beings, blessed spirits elect (136), saints (VI. 801, 882). The abstract is generally used for the concrete in speaking of God and His angels; see 320. This reverential use of abstract for concrete is also exemplified in the titles of kings and high officials, as 'His Highness,' 'His Grace,' 'His Excellency the Governor.'

61. **thick**, crowded together, numerous.

his sight, the sight of Him. Here the possessive is used as an objective genitive. The sight of God was called in theological language the beatific vision.

62. **past utterance**, too intense to be adequately expressed in words.

68. Notice how the nouns are repeated with epithets. This is a rhetorical device often used by Milton when he wishes to dwell on an idea. See II. 560.

70. **the gulf between**, Chaos, the abyss between Heaven and Hell; see 12.

71. **on this side**, on the side next Heaven, where the spectator was. 'On this side,' being equivalent to a preposition, governs 'Night' as an object. Compare—

"Sir Knight, you well might mark the mound
Left hand the town." (*Marmion*, III. xxiii. 5.)

Night, the darkness of Chaos (see 18 and 421), out of which Satan had lately emerged. In 72 we learn that the air in which Satan now found himself was not quite light but dun, that is, gloomy, dusky. Compare II. 1042.

72. **sublime** has here the literal meaning of the Lat. *sublimis*, 'uplifted,' and qualifies Satan.

73. **wearied wings and willing feet.** Notice the alliteration.

75, 76. **imbosomed .. in**, surrounded by. From VII. 270 we learn that Milton imagined the world, that is, the stellar system, to be surrounded by a "wide crystalline ocean," called by ancient astronomers the crystalline sphere; see 482. In like manner the Earth was supposed by him (VII. 270) to have been at first surrounded by "circumfluous waters" which are now collected together into the ocean. But while the Earth and its waters were separated from the waters of the crystalline sphere surrounding the World on the outside by a firmament or "expanse of liquid, pure, transparent, elemental air" containing the stars, we are here told that there was no such firmament to divide the World as a whole with the ocean or air, in which it was imbosomed, from Chaos. Compare VII. 261-272, which agrees with this passage, except that there the World is distinctly said to be surrounded like the earth by an ocean of circumfluous *waters*, whereas here the poet is uncertain whether it is imbosomed in ocean or in air.

75. firmament, from *firmamentum*, the Latin translation of

Uncertain which. On the analogy of the Latin use of *incertus* in such sentences as *Italicos incertos socii an hostes essent*, 'the Italians not certainly known whether they were friends or enemies' (Livy, xxx. 35), we must make 'uncertain' agree with 'land,' and regard 'which in ocean or in air' as an indirect

be supported on the analogy of *Æneid*, ii. 740. But ii. 1048 can hardly be so explained, and we seem bound to find the same construction here as there.

77. prospect, point of observation. Compare 53.

80. The following speeches of God the Father and God the Son have been severely criticized. No doubt Milton himself recognized the difficulty of ascribing appropriate language and

81. Transports, excites, makes him beside himself.

Adversary. 'Satan' in Hebrew means 'adversary'

84. interrupt, interposed as an obstacle. Shakespeare and Milton often leave out the suffix 'd' in the passive participle of verbs of Latin derivation, thus assimilating the English to the Latin participial form. Compare 6 and 208. More rarely participles of English derivation are shortened in this way, of which 'fledge' in 627 is perhaps an instance

85. **redound** (Lat. *redundo*, surge back), fall
meaning is that Satan by his determined
vengeance will bring severe punishment upon hi

88. **in the precincts of light**, within the limi
note on 71.

91. **worse**, elliptical for some such parenthesi
be worse.' To be perverted by guile is worse tha
by force, because Adam could not be perverted

92. **shall** with the third person usually expres
is here used in its Biblical sense to solemnly dec
known by God. One of the chief attributes
indicated in 78, is his foreknowledge (118) by wl
future events.

93. **glozing**, plausible, connected with 'gloss
specious appearance.

94. **easily**, without much effort on the part o

the sole command, the command given t
that they should not eat of the fruit of the Tr
or of the Tree of Life. This command is calle
of their obedience, because, there being no o
there was no other test to determine whether th
or disobedient. Compare the passage quoted
gitica on I. 108. Their disobedience to this co
with the terrible consequences it entailed on th
mankind, is the subject of the poem, as set for
lines.

96. **faithless**. Milton does not here explain
ness of Adam can be imputed to his descen
crime makes guilty all his sons" (390). He at
the difficulty in Chapter XI. of his *Christian Do*

98. **I made him just and right**. If we take '
as proleptic adjectives agreeing with 'him,' the
Man at his creation was endowed with the
and uprightness, so that he was adequately
temptation, although the freedom of his will ga
of yielding to temptation if he chose to do so
however, to find another instance of 'right' us
'upright.' The nearest approach to this mean
where 'right' seems equivalent to 'erect' in
justice does not appear to be an appropriate
Man against temptation. On these two grounds
to take 'just' and 'right' as adverbs qualif
equivalent to the adverbial phrase 'as to right

100. **Powers.** See 320.

101. **failed,** sc. to stand. Some commentators are inclined to favour Bentley's emendation of 'fell' for 'failed' But, though 'fall' is opposed to stand in 99 and 102, 'failed' makes equally good sense.

spoken of as in the past, it seems best to understand 'they' throughout the speech to stand for the angels. At the same time, all that God says about the angels and their past sin is applicable, with, in some cases, a change of tense, to Man and his future sin.

106 **would,** willed to do.

rational action

112. **So** goes with "as to right belonged." The angels were created in the way in which justice required that they should be created, that is, they were created free.

114. **Predestination** in the strict Calvinistic sense means God's absolute unconditional decree that certain individual men should be saved and that certain others should be damned. Milton, however, in his *Christian Doctrine* shows that he holds not the Calvinistic but the Arminian view of predestination. He there explains predestination as a decree of God whereby he "predestinated to eternal salvation those who should believe and continue in the faith." He insists upon the fact that predestination is not an absolute decree determining the salvation of certain persons, but a conditional decree determining their salvation, *if* they are faithful. Their will is not disposed (determined to a certain course of action) by absolute decree, as that would be inconsistent with God's decree "which ordained their freedom" (127). God "decrees nothing absolutely, which could happen otherwise through the liberty assigned to man."

116. **high foreknowledge,** God's knowledge beforehand of all that will happen, which Milton in the following lines tries to reconcile with free will.

117. **If I foreknew.** Here 'if' is not used in its conditional sense, for the principal sentence does not express a proposition the truth of which follows from the truth of the proposition in the subordinate clause, but rather a fact which is declared to be true and not incompatible with the truth of the proposition in the subordinate clause. Thus 'if' is here nearly equivalent to 'although.'

The argument is that God's foreknowledge of the actions of reasonable beings does not interfere with their freedom, as it does not have any influence on their actions. Man would have fallen, whether his fall was foreknown by God or not; therefore God's foreknowledge cannot be said to be the cause of his fall.

We can agree with the argument so far. But when Milton proceeds to argue that, as foreknowledge did not necessitate the fall of man, the fall cannot have been necessary, he seems to draw an illegitimate conclusion. On the contrary, foreknowledge from a human point of view implies necessity. Although God's foreknowledge being unknown to us cannot affect our actions, it is nevertheless logically incompatible with our being free. If God knows our actions beforehand, it is plain that one course of action is absolutely fixed for us by our character and circumstances or by the will of God, and our idea that we might with the same character and under the same circumstances have willed to act otherwise is a delusion. If I am absolutely certain that a particular criminal will be condemned to death, my foreknowledge of the fact, though not the cause of his death, is incompatible with the possibility of his escaping death. In the same way God's foreknowledge that a man will yield to a particular temptation seems logically incompatible with the possibility of his willing to resist it. Otherwise God's fore-

knowledge would be liable to be proved wrong by any capricious exhibition of free will.

119 This line is a premiss to prove the proposition in the previous line. The fact that the fault would certainly have [illegible]

[illegible]

necessary.

120. shadow of fate, least atom of necessity. Compare the common expression 'a shadow of doubt' = the least doubt. In this line the first foot is an anapæst, the fourth a trochee.

121. immutably foreseen, foreseen in such a way as to be rendered immutable, immutably fixed by my foreknowledge. Grammatically the adverb 'immutably' modifies 'foreseen,' but in sense immutability is denied not of the foresight but of the foreseen action.

122. authors to themselves, originating by their own free will both the judgments of their reason and the acts of choice consequent on the judgments so formed. Compare 103.

125. Till they enthrall themselves, by sinning and so placing salvation beyond their power, so that they can no longer secure it by the right exercise of their free will. Compare 177 and [illegible]

[illegible]

127. revoke the high decree. This may be regarded as an [illegible]

[illegible]

fall was not predestined.

129 The first sort, the angels who fell with Satan.

suggestion, temptation.

130, 131. deceived By the other first, not until he is deluded by the other sort, that is, the fallen angels.

131 grace, divine favour. As grace is undeserved, it is an exercise of God's mercy.

134. first and last, from the beginning to the end.

135. ambrosial, heavenly. In Greek mythology 'ambrosia' was the food and 'nectar' was the drink of the gods.

136. **elect.** "The elect angels, that is, who have not revolted. ... They are called elect in the sense of beloved, or excellent" (*Christian Doctrine*, Chap. IX.).

137. **diffused.** Either the fragrance diffused sense of joy, or sense of joy diffused (itself) in the blessed spirits.

138. **compare,** comparison. The verb is used for the noun, as in I. 588.

140. **Substantially,** in a visible bodily form. Compare 375, 386, VI. 681, 682, and *Colossians*, ii. 9, "In him dwelleth all the fulness of the Godhead bodily," commenting on which in his *Christian Doctrine* Milton seems to regard 'bodily' as equivalent to 'substantially.' The poet, as is well known, inclined to the Arian heresy, and insisted on the inferiority of God the Son to God the Father. One of the many marks of inferiority that he points out in his *Christian Doctrine* is that God the Father is invisible (see 375), and God the Son visible (see 386).

141. **visibly.** See note on previous line.

142. God being an infinite being, all His attributes are infinite. Compare 58, and IV. 916.

143. **Which uttering,** expressing which (namely, His love and grace) in words.

145. **that Man should find grace** is a noun clause, in apposition to 'word' in the previous line. A word may mean a saying consisting of several words in the ordinary sense. Thus a watchword is not necessarily limited to one word. Compare

"One word he mutter'd and no more,
'Man of age, thou smitest sore.'" (Scott.)

147, 148. **innumerable sound Of hymns and sacred songs** is generally regarded as a hypallage for 'sound of innumerable hymns and sacred songs.' 'Innumerable,' however, is more probably intended to express the volume and multiplicity of the sound, being equivalent to "loud as from numbers without number" (346). Compare Aeschylus' famous expression "innumerable laughter of the sea waves."

148. **wherewith thy throne,** which, sung round Thy throne, shall celebrate Thy everlasting blessedness. Unless we regard the Throne of God as echoing the hymns of praise, it is not the throne, but the surrounding of the throne with hymns, that celebrates God's blessedness. 'Thy throne encompassed' had better then be regarded as an instance of the participial construction, and equivalent to 'the fact of Thy Throne being encompassed.' 'Resound' is used transitively in a causative sense, as Virgil uses *resono* in *Ecl.* I. 5.

151. This line contains two descriptions of Man, which are really arguments against his being allowed to be circumvented.

152 **though** introduces an admission opposed to the genera tenor of the sentence The fact that Man's fault was partl due to his own folly might be alleged in justification of hi punishment.

middle of the unfinished sentence. In that case, 'Should ma folly' is a conditional clause, with some such consequence a 'Thy goodness would be impugned' (see 165, 166) understood.

154 **That far be from thee** This phrase, and its emphati repetition, is taken from *Genesis*, xviii 25, "That be far fro Thee, to do a
wicked; and

wishes to expres
Compare als

Matthew, xvi 22

who art judge The relative clause here gives the reaso why God should not allow Man to fall through fraud

156 **Or shall**, etc The Adversary must not be allowed t obtain his end This and the three following questions ar rhetorical questions expecting negative answers, and therefor equivalent to negative propositions

159 **return**, to Hell.

163, 164 **unmake, For him**, be compelled by him to unmake

165 **So** is equivalent to a conditional clause, 'If such thing (namely, those described in the questions from 156 164) wer allowed to take place'

should We should expect 'would,' as this is the prin cipal clause of a virtually conditional sentence, and the verb i in the third person

166 **blasphemed**. 'Blaspheme' is a theological word derived directly from the Greek, and meaning to speak evil of God 'Blame' is derived from the same Greek word indirectly through the French

166. **without defence.** If God were to act in this way, His enemies would impugn His goodness on account of His cruelty to Man and would dispute His greatness on the ground that Satan's victory proved His weakness, and it would be impossible to controvert their arguments.

168-170. The various forms of address in these three lines are taken from texts of the Bible. See *Matt.* iii. 17; *John*, i. 18; 1 *Cor.* i. 24; *Rev.* xix. 13.

169. **of my bosom** is a Biblical expression equivalent to dearly beloved.

170. **effectual might**, because the Son of God carries into effect the decrees of God the Father. See 399, and VI. 683.

173. **but saved who will**, but those men shall be saved who are willing to be saved.

174. This seems to contradict the previous line. The meaning, however, is that those who choose to be saved shall be saved; but those who are so saved must not attribute their salvation to their own will, but to God's favour, without which, after having once enthralled (125, 177) themselves, they could never have regained their forfeited salvation.

176. **His lapsèd powers**, Man's power of securing his own salvation by the exercise of his free will. See the passage quoted from the *Christian Doctrine* on 125.

177. **exorbitant desires.** Compare IV. 808, 809. The chief exorbitant desire that led to the fall of Man was ambition; see 206. Gluttony was another evil desire contributing to the result, as we learn in XI. 517. All the evil desires at work may be summed up in "evil concupiscence or the desire of sinning" (*Christian Doctrine*, XI.).

178. **Upheld by me**, as opposed to being upheld by his own strength, as Man was before the fall.

179. **On even ground**, with no disadvantage. The metaphor is taken from a combat in which neither combatant stands on higher ground than his opponent.

183. **Some I have chosen.** While, according to Milton's understanding of predestination, any one can be saved by continuing in the faith, there are also, in his opinion, a limited number of persons whom God, by an exercise of peculiar grace, has specially selected for salvation. Thus "peculiar grace" is opposed to the general grace granted to all men.

184. **so is my will.** As long as each man has sufficient grace to give him a fair chance of salvation, Milton argues in the *Christian Doctrine* that there is no injustice in more grace being afforded to some men than to others, for "God, as any other proprietor might do with regard to his private possessions, claims

to Himself the right of determining according to His pleasure, nor can He be called to account for His decision, though, if He chose, He could give the best reasons for it "

186 state is retained object with the passive of 'warn' treated as a verb that can govern a double object. Compare IV. 6, and VIII. 327.

189 What may suffice, as much as is necessary.

191. Notice here, as in 68, 154, 180, and II. 560, the repetition of words with a slight alteration.

192 The meaning is that God will not overlook a sincere attempt to obey Him, even though it be unsuccessful. He will look more to the intention than to the outward act

196. light, spiritual illumination.

light.

197. This is called the doctrine of final perseverance, and comes from *Matt* x. 22, "He that endureth to the end shall be saved."

safe arrive, attain salvation.

object of 'taste'

day of grace, the limited period of time that God grants to man for repentance, after which repentance becomes impossible or useless.

201. stumble on, advance on their course through life with

201. **deeper fall**, become more deeply involved in sin.

202. **such**, those who neglect and scorn God's day of grace. See 198.

203. **all is not done**, something still remains before the matter can be regarded as finally settled. This line has an extra syllable at the end.

204. **fealty**, like fidelity, is derived from the Latin *fidelitas*, faithfulness. Thus 'fealty' and 'fidelity' are doublets. 'Fealty' expresses the faithful adherence of a vassal to his feudal superior. Throughout this passage man is spoken of in feudal language, as if he were a feudal vassal who had by treason to his liege lord forfeited all his possessions (206, 207). As the Great Rebellion in which Milton played such a prominent part was in determined opposition to what still remained of the feudal system in England, we are surprised to find God in *Paradise Lost* regarded as a feudal sovereign with faithless vassals. Such a comparison would be more natural in a cavalier poem.

206. **Affecting** (in the sense of the Latin *affecto*), aiming at, striving to obtain. Satan, when tempting Eve, held out the hope that, if she and Adam ate the forbidden fruit, they would become gods. See IX. 708-712.

208. **sacred and devote**, a literal translation of the legal Latin phrase, *sacer et devotus*, applied to an outlaw. Here 'sacred,' like the Latin *sacer*, means 'accursed,' and 'devote' means 'doomed.' For the form of 'devote,' see note on 84.

210. **Die he or Justice must**, he must die or justice must be sacrificed, that is to say, unless he dies, justice will be violated.

211. **as willing**, *sc.* as He is able.

pay is in the subjunctive to indicate that such a sacrifice can hardly be expected.

213. **Powers.** See 320.

214. **redeem** (derived from Latin *redimo*, to buy back) generally has for object the person freed from the consequences of sin, as in 281. Here, however, it is used in the sense of expiate, and governs the crime committed. In 299 it governs the state or condition restored by the act of redemption.

215. **mortal** here means 'deadly' as opposed to 'venial.' In 214 it meant 'subject to death,' as opposed to 'immortal.' Milton is fond of thus playing on the different meanings of words. Compare IV. 181.

just, the unjust to save, which of you will be just in order to save the unjust. As this act of expiation was not an act of justice in the ordinary sense of the word, but of charity (see next line), we must understand 'just' in its widest possible sense as equivalent to 'righteous,' 'virtuous.' Another way is to under-

216 charity in the wide sense of the Latin *caritas*, love, benevolence

crime.

219 none is used instead of 'no,' because the noun goes before See 235.

221. deadly forfeiture, and ransom. See note on 204. 'Deadly forfeiture' = penalty of death or forfeited life.

222. redemption is directly derived from the Latin *redemptio*, buying back 'Ransom' comes from the same derivation through the French. Other doublets will be found in notes on 166 and 204

226 renewed. He had already been pleading for Man in 144-166. Christ is called the Mediator (Latin, *medius*, middle), because He interposes between God and Man, and advocates Man's cause before God

227. thy word is passed, Thou hast given Thy promise. 'Pass' here means 'utter,' 'pronounce,' as when we speak of passing sentence on a criminal.

231. unprevented (Latin, *prævenire*, to come before), not anticipated, with nothing going before it 'Prevent' is now equivalent to 'hinder,' but its original meaning was the same as that of the Latin verb from which it is derived, as in the *Nativity Ode*, 24:

"Oh, run, prevent them with thy humble ode."

adjectives or participles preceded by a negative prefix, and not connected by any conjunction, such as we find in this line, and ir

, II. 185, V. 899, *P. R.* III. 243, 429. The practice was
bably imitated from Greek tragedy (*Hecuba*, 669; *Orestes*,
0), and is followed by Scott in his *Lay*, VI. l. 16:

"Unwept, unhonoured, and unsung."

232. **Happy for Man, so coming.** It is a good thing for man
at grace comes in this way, since, if grace did not come un-
ought, man could not go to seek her, now that he has enthralled
himself to sin, and in his ruined state owes for his crime a
ransom and expiation to God so great, that he cannot by any
offering of his own free himself from the burden of debt.

234. **Atonement** (derived from 'at one,' although the deriva-
tion is concealed by the pronunciation) means putting oneself
at one with, or reconciliation with God, by some act of expiation
for sin.

235. **none**, qualifies 'atonement' and 'offering,' being used for
'no' when it follows its noun, as here and in 219, and in *Marmion*,
v. xii. 3:

"Save his good broadsword he weapon had none."

'None' was also used for 'no' before words beginning with a
vowel, as in the authorized version of the Bible, "Thou shalt
have none other gods but me."

236. **me for him.** Here 'me' is used reflexively for 'myself,'
probably in order to imitate the rhetorical repetition of 'me'
in *Æneid*, IX. 427, 492, 493.

239. **Thy bosom.** See 169.

241. **Death** was the penalty that man had to pay for his crime.
Therefore Christ, as taking upon Himself the burden of man's
crime, had to die. See 212, 221.

243. **given**, allowed or caused, a common meaning of the
equivalent Latin verb, *dare*. Compare I. 736, IX. 818.

245. **am his due.** Death can justly claim Me, as much of Me
is is mortal. This limitation implies that the part of Christ
which died was only His human soul and body, which He assumed
at His incarnation, and is inconsistent with the *Christian Doc-
trine*, in which Milton says that Christ was subject to death in
the whole of His nature, divine as well as human. Perhaps
the poet changed his opinion on the subject in the interval
between the composition of *Paradise Lost* and his treatise on
Christian Doctrine.

247. This is a paraphrase of a famous verse in the Bible,
"Thou wilt not leave my soul in Hell, neither suffer Thy Holy
One to see corruption" (*Psalms*, XVI. 10).

250. **I shall rise.** Here the Son of God anticipates His resur-
rection from the dead.

251. **spoiled** is proleptic, that is, expresses the result of the action of the verb. Compare such expressions as 'strike him dead,' *i.e.* 'strike him so that he may be dead,' and 420, 707, IV. 171.

252. **Death his death's wound shall then receive.** Thyer condemns the "quaint conceit in this line" as "very incon-

253. **his mortal sting.** In 1 *Corinthians*, XV. 56, we learn that "the sting of death is sin." The meaning then is that redeemed Man need not necessarily die in sin and lose everlasting life, so that to him death will lose the greater part of its terrors. See XII. 427-435, where the redeemed are promised

"a death like sleep,
A gentle wafting to immortal life."

254. **ample**, wide.

255. **Shall lead Hell captive.** Compare the text quoted on 252. All this speech is based upon Scriptural texts referring to Christ.

maugre (Fr. *mal gré*, ill-will), in spite of.

258. **ruin**, cast down. In I. 46, 'ruin' is used in the sense of the Latin *ruina*, downfall.

259 **Death last.** "The last enemy that shall be destroyed is death." Death received a fatal blow at Christ's resurrection (252), but will not be finally destroyed until the end of the world.

glut, fill to satiety, so that the grave will require no more dead bodies

260. **with the multitude of my redeemed.** The entrance of the redeemed saints into Heaven is another event to take place at the end of the world, although it is here spoken of as an immediate result of the resurrection. Such anachronisms in the mouth of God the Son may be justified on the ground that He was not endowed with universal foreknowledge, a fact for which there is Scriptural warrant in a text quoted by Milton in his *Christian Doctrine*, "Of that day and that hour knoweth no man, no not the angels which are in Heaven, neither the Son, but the Father" (*Mark*, XIII. 22). It is, however, possible that the redeemed here spoken of are the righteous who had died before Christ's ministry on earth, and who, according to some theologians, were taken by Christ with Him to Heaven after His resurrection.

261. **long absent**, after my long sojourn on earth. Christ's human life lasted thirty-seven years.

264. **reconcilement**, renewal of harmony, the result of atonement (234). Milton never in his poetry uses the commoner form 'reconciliation.'

267. **Silent yet spake**, his countenance continued to express deep meaning without the help of words. Milton, who was very fond of music, is probably thinking of the way in which, after the words of a song are finished, the musical accompaniment still continues to express the sentiment of the poem. 'Silent yet spake' is an oxymoron.

breathed, exhaled, as in 607. Love is regarded as a fragrance diffused or emitted from the countenance of the Son of God. Compare II. 402.

268. **above which only shone**, surpassed in brightness only by.

271. **Admiration** seems to be used here, as in 672, in its ordinary sense, as otherwise 'admiration' would express no more than 'wondering' in 273, and be pleonastic. Elsewhere (*e.g.* II. 677) 'admire' and 'admiration' are used in the sense of the Latin words from which they are derived, and merely express wonder.

272. **All Heaven**, all the inhabitants of Heaven, all the angels. Similarly 'all England' is often equivalent to 'all Englishmen,' as 'All England rejoiced.'

whither tend, whither it would tend, what would be the r outcome of the matter.

4. **peace**, peacemaker. Abstract for concrete. "He is our e" (*Eph.* ii. 14).

76. **complacence** is another abstract term used in a concrete se, meaning not gratification, but source of gratification. y complacence' is equivalent to 'in whom I am well pleased' *atthew*, iii. 17), and may be so paraphrased.

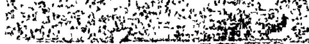
278. **Though last.** This popular antithesis between 'least' d 'last' appears also in Shakespeare:

"Though last not least in love." (*Julius Cæsar*, III. 1.)

279. **my bosom and right hand.** Compare 169, 239, and X. 225. The Son of God's place in His Father's bosom and at His right hand indicated respectively that He was nearest in affection and next in honour to His Father.

281. **whom** has for antecedent the possessive 'their' in the next line. 'Whom ... their nature' = the nature of those whom.

284. **Made flesh.** Christ's assumption of the nature and body of man is called his incarnation, from Lat. *caro*, gen. *carn-is* flesh.



forgotten that he is not speaking in his own person. A similar oversight is committed by Virgil in *Æneid*, III. 704, where he makes Æneas, in the narrative of his voyage from Troy, speak of Agrigentum as "once the producer of high-souled horses," although that city was founded six hundred years after the time in which Æneas was supposed to live. See also *Æneid*, II. 21; III. 700.

302. **when they may**, during the continuance of the day of grace; see 198.

306. **Equal to God.** See *Phil.* ii. 6. Bishop Newton refers to this verse, as "an instance of Milton's orthodoxy with relation to the divinity of God the Son." But from the whole argument of the *Christian Doctrine*, and many lines in *P. L.* (see 140), it is manifest that Milton, in his later years at any rate, distinctly held the Arian doctrine of the inferiority of God the Son as not existing from all eternity, as not of one essence with the Father, and as receiving all His power as a gift from the Father. Therefore the "equality" attributed to the Son in this passage must not be regarded as absolute, but as limited to the two points mentioned, namely, position of honour and glory and enjoyment of bliss.

311. **Far more than great or high**, which is a far higher title to honour than being great and high.

313. **humiliation shall exalt**, an oxymoron.

314. **thy manhood.** After the resurrection Christ ascended to heaven in His human body.

315. **incarnate**, in Thy human flesh; see 284.

316. **Son both of God and Man.** In the Gospel Christ generally speaks of Himself as the Son of Man, a name applicable to Him on account of His human parentage as Son of the Virgin Mary; see 284.

317. **Anointed.** The Hebrew word 'Messiah,' one of the names of Christ, means 'anointed.'

318. **I give thee.** Milton regards it as one of the proofs of the Son's inferiority that He derives His power from His father.

320. **Thrones, Princedoms, etc.** According to the ancient tradition, followed by Gregory the Great, there are nine orders of angels, namely, angels, archangels, virtues, powers, princedoms, dominations, thrones, cherubim, and seraphim. These orders are not to be regarded as mutually exclusive species. The first order is co-extensive with the whole class. The archangels, as their name implies, are the highest of the angels, and are very limited in number. Michael, Raphael, Gabriel, Uriel (648), and three others (648), whose names are unknown, are archangels, and Satan was an archangel (I. 243) before his fall. The cherubim and the seraphim are two mutually

exclusive classes of angels divided according to their nature, and seemingly making up together the whole angelic host. Of the

be made between the terms 'virtues, powers, princedoms,

319, 320. under thee—I reduce, I place under Thy authority.

lowest of all was Hell (I 73):

> "As far removed from God and light of Heaven
> As from the centre thrice to the utmost pole."

the centre of the world.

325. **Archangels.** See note on 320

326 **Thy dread tribunal**, the trial of mankind to be conducted by Christ on the last day, and therefore called the day of judgment.

- **from all winds**, from every point of the compass, from every direction. Compare IV 559

327. **cited**, summoned to appear before the tribunal. 'Cite' is a legal word as also is 'arraigned' (accused, charged) in 331.

329 **peal** expresses a loud and awful sound, here the voice of the summoning archangel and the trump of God, 1 *Thess* iv. 16

332. **her numbers full**, her numbers (being) full. Absolute construction

337. **golden days** Here 'golden' expresses perfect blessedness and happiness, as in the phrase 'golden age'

338. **triumphing** should be pronounced here with the accent on the second syllable.

339. **lay by**, lay aside.

340. **shall need** (intransitive as in IV. 235), shall be necessary. Abbott quotes from Ben Jonson, "These ceremonies need not."

341. **Gods.** The angels are often spoken of as Gods by Milton. See II. 108, *P. R.* I. 114. In his *Christian Doctrine* Milton quotes texts from the Bible in which the angels are called Gods (*Psalms*, xcvii. 7, 9; *Judges*, xiii. 21), and remarks that "the name of God seems to be attributed to angels because as heavenly messengers they bear the appearance of the divine glory and person, and even speak in the very words of the Deity." In I. 796 the fallen angels are called Demi-gods.

342. **to compass**, to accomplish.

344. **but—all.** In order to make the syntax regular we must put a comma, or dash, after 'but,' so as to mark off 'all the multitude of angels uttering joy' as a subordinate clause in the absolute construction. Otherwise, if, as in the original editions, there is no comma, the multitude of angels is a subject left without a verb owing to a change of construction in the middle of the sentence.

346. **numbers without number**, numbers so great that they could not be counted. A similar oxymoron will be found in *P. R.* III. 310, "Numbers numberless."

347. **As from blest voices**, as coming from blest voices, inasmuch as it came from blest voices. The fact that it proceeded from blest voices explains the sweetness, and the large number of singers explains the loudness of the shout.

348. **jubilee**, rejoicing. Among the Jews the Jubilee was a feast held every fiftieth year, on which slaves were released and lands were restored to their original owners. As this feast was a season of great rejoicing, introduced by the sound of a trumpet, the word 'jubilee' was generalized to express any manifestation of public joy.

hosannas, shouts of praise in honour of God. The Hebrew word *hosanna* means 'Save I beseech thee.'

350. **either throne**, the thrones of the Father and of the Son. The difference between 'either' and 'both' is that 'both' can be used of two things collectively or severally, while 'either' can only be used of two things severally. In this case the angels did not make their adoration to both thrones at once, but first to the one and then to the other, as is indicated by the hymn. See note on 383.

351, 352. **down they cast Their crowns.** *Rev.* iv. 10. Macaulay, in his essay on Warren Hastings, relates that the Raja of Benares "even took off his turban, and laid it in the lap of Hastings, a gesture which in India marks the most profound submission and

devotion." Still greater humility is expressed by taking off the head-dress and placing it on the ground at the feet of a superior.

352. amarant is from the Greek, *amarantos*, unfading, so that the adjective in the next line is etymological. Compare 381.

353. Immortal amarant. For the repetition of the noun with an adjective, compare 68.

354. fast by, close by. 'Fast' in this sense is connected with 'fasten,' and has no connection with 'fast' in the meaning of 'swift.'

357. the Fount of Life These details are taken from the twenty-second chapter of *Revelations*, where we read, "And he showed me a pure river of water of life, clear as crystal, proceeding out of the throne of God and of the Lamb. In the midst of the street of it, and on either side of the river, was the tree of life."

359 Elysian, heavenly, the adjective of Elysium, the blissful region assigned in Greek mythology to the souls of the good.

o'er Elysian flowers. The critics remark that flowers do [illegible]

[illegible]

her We should [illegible]
the Latin gender, and [illegible]
masculine or neuter. [illegible]
change "his course" [illegible]
his choice of words by [illegible]
intended to be an echo [illegible] and, if it contained one more sibilant, it would not flow as smoothly as it does.

amber is really yellow, but here Milton, imitating Virgil ("Purior electro," *Georg* III. 522), uses it as a symbol of perfect transparency, so that 'amber' here is equivalent to 'clear as crystal' in the passage quoted from *Revelations* on 357.

361. beams of light playing round their heads, and mingling with their tresses Compare 625

362. thick, close together, in large numbers, in quick succession. See 61 'Thick' and 'thrown off' agree with 'roses' in 364, or 'thick' may be parsed as an adverb modifying 'thrown off.'

363 like a sea of jasper. In *Rev* IV 6, it is "a sea of glass like unto crystal." Jasper is a mineral of various colours, and most resembles the sea when it is greenish.

364. **Impurpled.** Milton, like the classical poets, uses 'purple' loosely to express any bright colour, here the redness of roses. Compare *Lycidas*, 141.

smiled. Compare VI. 784. In like manner Æschylus and Byron express the brightness of the sunlit sea by representing it as laughing and smiling. In IV. 165, the smile of ocean does not express its brightness, but rather represents the ocean as delighted with the perfume of the spices.

365. **crowned again**, replacing the crowns that they had cast down (351).

367. **preamble** (Latin *præ*, before, and *ambulo*, to walk), music preceding the song.

370, 371. **Join Melodious part**, sing notes that would blend harmoniously with the voices of the other singers. As Milton was a musician, he probably uses 'part' in its technical musical sense, and imagines the angels singing in parts, some taking the tenor, others the treble, and others the bass part.

372. **Thee, Father.** Before Milton decided to write an epic poem, he thought of writing a drama on the subject of *Paradise Lost*. In Milton's MSS., still extant in the library of Trinity College, Cambridge, there are two plans of such a drama, in both of which provision is made for a chorus of angels. Perhaps this song of praise was originally composed as a choric song for the intended drama, just as the first ten lines of the address to light (IV. 32-41) are known to have been composed as early as 1642 to be the opening lines of the prologue.

In the matter of the song, the chief point to be noted is the omission of all mention of the Holy Ghost, the third person of the Trinity. Compare 350, where only two thrones are mentioned. Indeed, from Milton's poems, we should be inclined to think that he believed in only two divine persons. However, in the *Christian Doctrine*, he expresses his belief in the distinct personality of the Holy Ghost, but declares Him to be "far inferior" even to the Son.

The hymn of praise is reported indirectly as far as the word 'behold' in 387. But, as the indirect report is by apostrophe addressed to the two persons to whom the hymn was originally addressed, namely, the Father in 372, the Son in 383, the pronouns of the second person in the original hymn are not changed into the third person in the indirect report, which therefore reproduces with little alteration the very words of the hymn. This makes the sudden transition to direct speech in 387 easy and natural.

374. In this line, unless 'being' is pronounced as a monosyllable, there is an extra syllable at the end.

375. **Fountain of light.** See 1-8. This is verbally inconsistent with 8. There is, however, no real inconsistency. It is quite

possible to know that God is the Author of light without knowing from what particular place the stream of light, if light is a stream, flows.

376. **glorious brightness**, Compare Wordsworth's line:

> "A privacy of glorious light is thine,"

addressed to the sky-lark.

377. Throned inaccessible, but when. No one can approach

379. **shrine** (Lat *scrinium*, a case or box) Thence the meaning was specialized to express a sanctuary or receptacle for some holy object The cloud is compared to a shrine, because it covers something very sacred.

380. Dark with excessive bright

bright, brightness. Adjective for abstract noun.

381. **Yet, nevertheless** Although they are dark, the angels are overpowered by their brightness. There is, however, no real opposition, as "dark with excessive bright" is merely a poetical way of expressing the fact that the spectators' eyes were dazzled.

brightest Seraphim. Milton here uses an epithet that suggests the derivation of the noun. See note on 320, and compare II 577-581. 'Seraphim' is the Hebrew plural of 'seraph'

383. **Thee next.** At this point of the hymn, the angels would turn to the throne of the Son

383. **of all creation first.** This seems distinctly inconsistent with v. 603. In that passage God announces to the assembled angels:

> "This day I have begot whom I declare
> My only Son,"

and implies that the angels were created before the Son. We cannot escape the *inconsistency* by taking 'first' here to mean 'first in dignity,' for in 390 God is declared to have created all the heavenly powers through the instrumentality of the Son, who must therefore have existed before them. See also v. 835-838. Milton's belief that the Son of Man was created by God and not co-eternal with Him is part of Milton's heterodox doctrine of the inferiority of the Son.

386. **Made visible.** See note on 140. St. Paul, in *Colossians*, I. 15, calls Christ "the image of the invisible God."

387. **else**, except in this way.

on thee. Here the reported speech slides almost imperceptibly from indirect into direct speech, as Milton, in imagination, identifies himself with the quire of angels. A similar, but more palpable, transition from indirect to direct speech will be found in IV. 724.

390. **Heaven of Heavens** (1 *Kings*, viii. 27), a Hebrew idiom for the highest Heaven, the abode of God and His angels. Milton supposes that this Heaven was created before the World, for "it is improbable that God should have formed to Himself such an abode for His Majesty only at so recent a period as at the beginning of the World" (*Christian Doctrine*, VII.).

the Powers. See 320 and 383.

391. **By thee.** Here we see the Son acting as the Father's "effectual might" (170). In his *Christian Doctrine*, Milton quotes 1 *Cor.* viii. 6, "To us there is but one God, the Father, of whom (*a quo*) are all things, and we in Him; and one Lord Jesus Christ, by whom (*per quem*) are all things." From the distinction made in the prepositions used in this and other texts Milton concludes that in the work of creation the Father was the principal efficient cause, and the Son the secondary efficient cause, or, as he says in Chapter VII., not the primary cause, but the instrumental, or less principal cause. "Hence," he remarks, "it is often said that the Father created the World by the Son; but never, in the same sense, that the Son created the World by the Father."

392. **The aspiring Dominations**, the ambitious angels who rose in rebellion with Satan. For 'dominations' see 320. We must not suppose any distinction intended between '*Dominations*' here, and 'Powers' in 390. By poetic license Milton, when speaking of collections of angels, calls them by the name of whichever of the

nine orders may happen to suit his verse best. Compare 320; I. 129, 665; II. 11, 15, 750; V. 772; VI. 841. In this Milton follows, like Virgil, the example of Homer, who calls the besiegers of Troy indifferently Argives, Danaans, or Achæans.

392 **Thou that day.** In VI. 824-866 Milton, in a sublime passage, tells how the Son of God with His Father's thunder drove the rebellious angels out of Heaven.

394, 395. **shook Heaven's everlasting frame** Compare—

> "Under His burning wheels
> The steadfast Empyrean shook throughout,
> All but the throne itself of God." (VI. 834)

397. **Back from pursuit**, returned from pursuit. 'Back' must be parsed as an adjective agreeing with 'thee' in the following line, as the angels took no part in the pursuit. See VI. 880, 881.

398. **Thee only**, attributing no share in the victory to themselves

Son of thy Father's might In Hebrew the possession of qualities is often expressed by the genitive of abstract nouns rather than by adjectives. This idiom is literally translated in [illegible]

Son of Thy Father's might' = Son endowed with Thy Father's might.'

399. **To execute**, for the purpose of executing.

his foes, His Father's foes

400. **Not so on Man**, elliptical for 'not to do so (execute fierce vengeance) on Man.'

their malice, the malice of the fallen angels, the foes mentioned in the previous line

401 [illegible]

405. **but much more to pity inclined** As from 402 it is plain that 'much more to pity inclined' qualifies 'thee' in the previous line, 'but' or 'than' must be understood before 'he' in the following line; or we may say that there is an anacoluthon or change of construction, and that the sentence goes on as if 'as soon as' had been used instead of 'no sooner.' For the repetition with slight alteration, compare 151.

411. **less than Divine.** The meaning intended seems to be that such love can be found in the heart of God alone and in no inferior being, so that this line answers the question put in 216 The more natural meaning of the words, as they stand, would be

438. **Sericana**, a region to the west of China, and on the frontiers of India.

Chineses. National adjectival forms ending in -ese are not now used as nouns with the plural suffix. In speaking of the inhabitants of China, we call them the Chinese or Chinamen.

439. **cany waggons.** Milton's knowledge of this strange mode of locomotion seems to be derived from Heylin's *Cosmography*, where the country of China is said to be "so plain and level that they have carts and coaches driven with sails, as ordinarily as drawn with horses in these parts." The epithets 'cany' and 'light' are intended to explain the possibility of the fact mentioned. In spite of the flatness of the country the carts could hardly have been propelled by the wind, had they not been made of light bamboo canes.

440. **windy sea of land**, land that resembled a wind-swept sea.

441. **bent on**, resolved to get.

442. **creature.** The word 'lifeless' in the next line shows that 'creature' is here a term including all created things, and not, as now, confined to animals.

444. **store**, abundant supply.

445. **aerial.** See note on 7.

448. **in.** We should expect 'on,' as the vain things were the foundation on which the hopes were built. We may, however, regard 'in' as representing the material of which the castle in the air was built.

449. **fond**, in the old sense of the word, foolish.

451. **on earth**, as opposed to 'in Heaven.'

452. **painful superstition**, such as that of St. Simeon Stylites (Simeon on the pillar), who describes himself as follows in Tennyson's verse:

"Let this avail, just, dreadful, mighty God,
This not be all in vain, that thrice ten years,
Thrice multiplied by superhuman pangs,

. . . .

Patient on this tall pillar I have borne
Rain, wind, frost, heat, hail, damp, and sleet and snow."

Many similar instances of painful superstition may be taken from the practices of Indian ascetics, who, in the words of Byron, try to "merit Heaven by making Earth a Hell."

454. **empty**, vain, unreal. Objectless wandering round the outside of the world is an appropriate punishment for useless and meaningless acts of superstitious folly.

455. **unaccomplished works.** Milton is probably thinking of *Lucretius*, v. 837-844.

456 **unkindly mixed**, combined in opposition to 'kind,' that is, nature. See 463.

457. **in vain**, ineffectually.

458. **final dissolution**, as opposed to their first dissolution, when they were "dissolved on earth" (457) by the death of their bodies, after which they are represented by Milton as having a shadowy existence on the outside of the World until the time of their final annihilation

459 **some**, for instance, Ariosto, who places in a valley between two mountains of the moon a strange collection of things lost upon earth. Pope refers to the same belief in his *Rape of the Lock*, v. 113:

> "Some thought it mounted to the lunar sphere,
> Since all things lost on earth are treasured there."

461. **Translated**, removed from the earth without dying, as were Enoch (*Genesis*, v. 24, *Heb* xi. 5), and Elijah (2 *Kings*, ii. 11)

middle Spirits On the principle of gradation in nature, it was supposed that there must be some intermediate beings to fill up the wide gap between angels and men

463. **ill-joined sons and daughters**, the "sons of God" and the "daughters of men" [illegible]

[illegible]

former opinion.

466. **Babel** In the eleventh chapter of *Genesis* we are told that [illegible]

[illegible]

verb 'babble.'

467. **Senaar**, or Shinar, a province in Babylonia.

468. **Babels** is here a common term, meaning buildings like the tower of Babel.

had they wherewithal, if they had the materials to build with.

469, 470 **to be deemed A God**, in order that he might be supposed to be a God According to the story Empedocles leapt into the crater of Ætna, hoping that it would be supposed that he

had not died but gone to join the gods. One of his sandals was thrown up by the volcano and revealed the attempted deceit.

470. **fondly**, foolishly; see 449.

473. **Cleombrotus** was so charmed with the picture of life after death drawn in Plato's *Phædo*, that he flung himself into the sea in order to enjoy as soon as possible the state of happiness therein described.

Notice how the names of Empedocles and Cleombrotus are kept back to the end of the sentences in which their strange actions are told. Our curiosity is first excited by the story and then satisfied by the mention of the names. The most famous instance of this common rhetorical artifice will be found in *Æneid*, vi. 884.

too long, *sc.* to tell. Compare I. 507. The seeming carelessness of this ellipse is perhaps, as Newton suggests, intended to emphasize Milton's impatience and disinclination to dwell upon such a contemptible subject. Milton and other writers of genius often purposely affect carelessness in order to express their meaning with greater force. Compare X. 936.

474. **Embryos**, undeveloped creatures, abortions (456). Milton here breaks suddenly into a satire upon the Roman Catholic Church by contemptuously coupling with embryos and idiots those whom it most revered as holy men.

eremite (Gr. *eremites*, dweller in the desert), a longer form of 'hermit.'

475. **White, black, and grey.** The Carmelites, Dominicans, and Franciscans, were called respectively white, black, and grey friars, from the colour of their clothes.

trumpery (Fr. *tromper*, to deceive), worthless trifles, such as their beads, cords, "cowls, hoods, and habits" (490).

476. **pilgrims.** Here the poet in the spirit of Protestantism ridicules pilgrimages to the Holy Land, as if they implied disbelief in Christ's resurrection. It was supposed by Roman Catholics that pilgrimages to holy places, especially pilgrimages to the Holy Land, covered a multitude of sins, and to the present day pilgrimages are very popular in Roman Catholic countries. In Chaucer's *Canterbury Tales* an account is given of a pilgrimage to the shrine of St. Thomas Becket at Canterbury. The practice of pilgrimage is, of course, not peculiar to Roman Catholic Christians, but is popular also among Mahometans, Hindus, and Buddhists. In fact, Protestant Christians stand almost alone among the religions of the world in denying the efficacy of pilgrimages.

477. **Golgotha**, near Jerusalem, was the scene of the crucifixion (*John*, xix. 17, 18).

had a third movement, to account for which they invented the crystalline sphere. This irregularity, now known as the precession of the equinoxes, is really due to the action of the sun, moon, and planets, on the Earth.

483. **that first moved**, the *primum mobile*, Lat. (the first movable), which was supposed to be first set in motion, and to communicate its motion to the other spheres.

484. **Saint Peter** is believed by Roman Catholics to be the porter who keeps the gate of Heaven, and refuses admittance to those not qualified to enter. This belief is based on the literal understanding of Christ's promise to Peter, "I will give unto thee the keys of the kingdom of Heaven" (*Matthew*, xvi. 19).

wicket here means a grated aperture in a gate, through which the porter can see those outside, without letting them in. Milton no doubt intends to ridicule St. Peter's office by representing him as standing with his keys, and peeping timidly through the wicket in the great gate of Heaven. Protestants object to the idea of Peter as the gatekeeper of Heaven, because it seems to lower Divine mysteries to a human level. The poet emphasizes this objection by following the conception of the gatekeeper into details, and investing him with the commonplace accessories and character of an ordinary human porter.

seems to their foolish imaginations. The word implies that Milton does not believe in St. Peter's office of gatekeeper.

486. **lift their feet**, so as to step up.

487. **either coast**, one side or the other.

489. **the devious air**, the air far away from their course. Some take "blows them into the devious air" as hypallage for 'blows them devious (out of their course) into the air.'

490. **habits**, dresses, in the sense of the Latin *habitus*.

491. **fluttered into rags**, driven about in confusion, until they are converted into rags.

reliques, relics of the saints, to which Roman Catholics attach much sanctity. The commonest relics are legs, arms, skulls, teeth, or pieces of clothing. In India, the Buddhists most resemble the Roman Catholics in reverencing relics, such as fragments of Buddha's begging bowl, and the sacred tooth, said to have been brought to Ceylon in the beginning of the fourth century.

beads. A bead originally meant a prayer, and then came to mean a small perforated ball, such as those by which the Roman Catholics, and the members of other religions, count their prayers.

492. **Indulgences**, remissions of sins granted by the Pope and supposed to save the sinner from purgatory. They were introduced in the eleventh century by Pope Urban II. as rewards for crusaders. The shameless sale of indulgences was one of the causes that led to the Reformation.

dispenses, more commonly called 'dispensations,' licenses granted by the Pope, authorizing the violation of the ordinary rules of ecclesiastical law. It was by such a dispensation that Henry VIII. married Katherine of Arragon, his brother's widow.

pardons may be regarded as a wider term, including indulgences. The sale of pardons was a regular profession. Those who made their livelihood in this way were called 'pardoners.' One of the characters in Chaucer's *Canterbury Tales* is a pardoner who has a wallet "bretful of pardons, all hot from Rome."

bulls, papal edicts. 'Bull' in this sense is derived from the Lat. *bulla*, the seal with which the edicts were stamped.

495. **Limbo** (Lat. *limbus*, the border of a garment), a region on the outskirts of Hell. According to the Roman Catholic Schoolmen there are three such regions: (1) the *Limbus patrum* (Limbo of the fathers), occupied by the Old Testament patriarchs and virtuous heathen; (2) the *Limbus infantum* (Limbo of infants), in which are unbaptized infants; (3) the *Limbus fatuorum* (the Limbo of fools). Milton evidently bases his Limbo or Paradise of Fools on the last mentioned Limbo. Dante describes a Limbo in the outermost circle of Hell, in which he found the great spirits of antiquity. Ariosto also describes a Limbo in his *Orlando Furioso*.

497. **now**, at the time of Satan's first visit to the World, which, though long past, is present to the poet's imagination. 'Now' here expresses the historic present.

501. **travelled**, wearied with travelling; combines the original and later meaning of 'travel,' which, like the verb 'travail,' is derived from the Fr. *travail*, toil.

502. **degrees**, in the sense of the Fr. *degré*, from which it is derived, steps of a stair. The "degrees magnificent" of this line are the "steps of gold" of 541.

504. **far more rich**. As usual, Milton is not content with simple comparison, but intensifies it by pointing out that what he describes far surpasses that to which he compares it. Compare 377.

thickly set, set with many

[illegible]

509. **By model**, may be taken with 'inimitable,' or we may understand 'represented' by zeugma from 'drawn.'

shading pencil, the artist's paint-brush, which, by shading certain portions of a picture, represents the shape of an object, while a model simply reproduces on a smaller scale the very shape of the object represented. Thus the epithet 'shading' is here used to distinguish between two different ways of representing the appearance of an object. 'Pencil' here, as in Shakespeare, means a small paint-brush. Thus we read in *King John* of hands "besmear'd and overstain'd with slaughter's pencil." This reference to painting is no doubt a reminiscence of Milton's foreign tour, in which he had seen the greatest masterpieces of Italian artists.

510. **Jacob**. See *Genesis*, xxviii. 12, 13.

516. **mysteriously was meant**, had a hidden meaning.

518. **Viewless**, *so as to be invisible*. 'Viewless' *expresses the* result of the stairs being drawn up.

a bright sea, spoken of in the argument as "the waters above the firmament that flow about it," viz., about the gate of Heaven. Again, from VII. 268-271, it is clear that Milton identified the "waters above the firmament" (*Genesis*, i. 7) with the crystalline sphere of the early astronomers, so that the "bright sea" here must be intended to be the crystalline ocean of which the ninth sphere consisted.

521. **Wafted by Angels**. Milton seems to have in his mind how, in the parable of Dives and Lazarus, "the beggar died, and was carried by angels into Abraham's bosom," that is, Heaven.

522. **Rapt in a chariot**, as the prophet Elijah was. See 2 *Kings*, II. 11. This seems inconsistent with the suggestion made in 461, that the moon might be the abode of translated saints.

523. **dare**, provoke, challenge. Milton suggests that the stairs were lowered, either that Satan might be tempted to try and ascend them (compare I. 642), or that he might be tantalized by seeing Heaven, from which he was excluded, inviting him, as it were, to enter. In this passage, Milton degrades the Deity by attributing to Him mean motives. We may contrast with it Tennyson's description of King Arthur as one who never mocked,

"For mockery is the fume of little hearts."
(*Guinevere*, 628.)

We must remember, however, that the passage we are considering is an exception to the high ethical tone maintained throughout *Paradise Lost* and *Paradise Regained*. In 523 the fourth foot 'whether' is a trochee.

529. Wider by far, because before the fall of man the angels went to and fro between Earth and Heaven more frequently and in larger numbers than they did afterwards.

clause 'though that were large' rather out of place, but such inversions of the natural order of words are common in Milton.

spite of 529-531.

were Contrary to present usage the subjunctive is here, and in 686, used in a concessive sentence of an actual fact The subjunctive mood was much more extensively employed by old writers than it is at the present day. See Kellner's *Outlines of English Syntax*, § 390

531. the Promised Land was the name given to Palestine, because it was promised by God to the children of Israel.

532. those happy tribes, the twelve tribes into which the children of Israel were divided.

534. Passed has for subject, first 'his angels' and then 'his eye.' As the verb is used in different senses with those two different subjects, this is an instance of the figure of speech called syllepsis. Compare 724, and

"Her heart and morning broke together in tears"

frequent, frequently, or, perhaps, in large numbers.

534. **choice regard**, look of special favour. See I. 653, and *Deut.* xi. 12.

535. **Paneas**, the later name of Dan, the most northerly town of the Promised Land, the whole length of which is described as extending from Dan to Beersheba, a town on the southern frontier, just as the phrase 'from the Himalaya to Cape Comorin' is used to express the whole length of India from north to south. Notice how Milton varies the familiar expression 'from Dan to Beersheba,' by substituting 'Paneas' for 'Dan,' and by departing from the usual spelling of 'Beersheba.' This substitution of unfamiliar for familiar modes of expression is one of the devices constantly used by Milton to maintain his verse above the level of the commonplace. The same tendency is frequently noticeable in Virgil's and Tennyson's poems. Just as in 558 Milton shrinks from calling a constellation by such a commonplace name as the Ram, and prefers to describe it as "the fleecy star that bears Andromeda far off Atlantic seas," so Tennyson, avoiding the word moustache, speaks of "the knightly growth that fringed his (Arthur's) lips."

fount of Jordan's flood, source of the river Jordan.

538. **So wide**, as wide as described in 529-537, that is, "wider by far" than the passage to the Holy Land.

539. **such as bound**, "He hath compassed the waters with bounds" (*Job*, xxv. 10). The resemblance between the bounds of darkness and of ocean is that both are ordained by God. See also *Job*, xxxviii. 11.

540. **the lower stair**, a Latinism for the lower part of the stair. Thus *summus mons* is the top of the mountain, and not the highest mountain.

544. **gone**, having gone.

546. **high-climbing hill**. Either the hill is personified, and called 'high-climbing' because it rises high, or the epithet is transferred, by hypallage, from the person climbing to the hill climbed, much as we speak of a dizzy height, meaning a height which makes those who stand upon it dizzy. Todd compares:

"There riseth up an easy-climbing hill." (Drayton.)

There is a similar hypallage in 'cheerful dawn' (545).

547. **discovers unaware**, reveals unexpectedly.

548. **some foreign land**. This is another (see 509) reminiscence of Milton's foreign tour. He is thinking of the splendid view of northern Italy suddenly revealed to the traveller as he crosses the Alps, and, in the following line, the "renowned metropolis" he has in his mind is no doubt Rome, which he describes in *P. R.* IV. 53, 54, as

"With gilded battlements conspicuous far,
Turrets and terraces and glittering spires."

552. Such wonder, &c. as seizes the scout

canopy, derived from the Greek word for a mosquito curtain.

557, 558. eastern point Of Libra, Libra, the eastern point of his view of the World. 'Of Libra' is a definitive genitive equivalent to a noun in apposition. There is really no absolute eastern point of the World, but Milton chooses to regard Satan as making his survey at a time when Libra (the Scales) happened to be east from an English point of view, and therefore Aries (the Ram), the constellation exactly opposite to Libra in the celestial globe, was in the west. This is further indicated by Aries and Andromeda being considered with reference to the Atlantic, the ocean in which most of the heavenly bodies appear to an English observer to set. Satan's eye in passing from Libra to Aries would pass right across the World, so that he is thus represented as making a

pressed by simply telling us that Satan viewed the World from east to west; but the poet mentions definite constellations as his eastern and western points, makes us dwell upon them by well-chosen periphrases, and connects two of them together by the poetical image of the Ram bearing Andromeda high above the Atlantic, as the god-like bull bore Europa safe over the waves of the Hellespont. Thus, he not only expresses his meaning clearly, but also fills our mind with a picture of the great constellations which adorn the firmament.

558. **the fleecy star**, the constellation of Aries, the Ram, which is said to bear Andromeda, because Andromeda is above it, that is, to the north of it, in the sky.

559. **far off Atlantic seas**, because Andromeda being more to the north does not sink beneath the Atlantic as Aries does. Milton is describing the movements of these constellations from his own point of observation, namely, London.

561. **in breadth**, in latitude, that is, from north to south, or *vice versa*, as opposed to longitude (576), east to west, or *vice versa*. What Milton calls latitude we call longitude, and what he calls longitude we call latitude.

562. **the World's first region**, the sphere of fixed stars whose exterior surface is the "first convex" of 419.

564. **marble.** Compare *Othello*, III. iii., "Now by yon marble heaven." In both passages 'marble' means 'bright.' The Greek word from which 'marble' is derived is connected with a verb meaning 'to sparkle.'

oblique, not in a straight line, because he did not know where his destination lay, until Uriel told him.

566. **Stars distant.** In the distance they looked like stars, but from a closer view they were so large and splendid that they looked like other Worlds. Compare the similar contrast between a nearer and a distant view in 422, 423. Milton here approaches the modern scientific conception of the stars as other suns, each of them probably surrounded by a system of planets such as surrounds our sun.

567. **Or ... or**, either ... or.

happy isles, like the *Fortunatæ Insulæ* of Greek mythology, in which the souls of the blessed lived after leaving the World. In II. 410 the Earth is called "the happy isle." The heavenly bodies are surrounded by air, as islands are surrounded by water.

568. **those Hesperian Gardens**, the gardens of the Hesperides, are alluded to again in IV. 250. They are so called from Hesperus, the evening star, because they lay far away to the west. One of the labours of Hercules was to take away the golden apples for which they were famous.

569. The nouns in this line are in apposition to 'happy Isles' in 567.

570 Thrice here expresses the possession of a quality in a high degree, like the Latin *ter*, *e.g.*, "O terque quaterque beati" (*Æneid*, I. 94).

571. He staid not to inquire. Here Milton ingeniously, without confessing his ignorance, excuses himself for not telling what he does not know. Compare VIII. 172-178, 615-621.

above them all, *sc.* in grandeur. From a universal point of view the sun has no superiority over the other stars, although it is the noblest heavenly body in the sky as seen from the Earth; see note on 556.

574. up or down. It is evident from IX. 78, 79 (compare note on 558), that 'up,' when used to express the relative position of places *inside* the World, means in the direction of the North [illegible]

In 542, 562, 'down' [illegible] according to which th[illegible] division of the univers[illegible] have no reason to bel[illegible] North Pole, as some of Milton's commentators seem to assume. Those who make this assumption and take for granted that Satan was travelling southward when he made his downward plunge in 562, understand the words "up or down" to express Milton's doubt whether Satan had already, in that downward plunge, shot past the sun and had therefore, in retracing his steps, to take a northerly direction back toward Heaven, or had not yet made his way as far as the sun and therefore had to continue his course towards the south in order to reach that luminary.

575 By centre or eccentric, in the direction of the Earth, the centre of the universe according to the Ptolemaic system, or in a direction away from the centre. 'Centre' means 'the Earth' in I. 686 and in the passage quoted from Shakespeare on 578

Newton, however, supposes that Milton is here undecided between Ptolemaic and Copernican astronomy According to [illegible]

the Earth happened to be in the line of his flight towards the Sun.

576. **longitude.** See 561.

577. **Aloof** (by derivation all-off), is here a preposition meaning 'at a distance from.'

thick. See note on 61.

578. **distance due.** The ordinary stars keep at a respectful distance from the sun, for, as Shakespeare says in *Troilus and Cressida*,

"The heavens themselves, the planets and this centre,
Observe degree, priority, and place."

Milton often refers to the practice of showing respect to a superior by keeping at a distance. See 655; I. 791, 792; IV. 829, 945.

580. **numbers,** rhythmical movements.

582. **or are turned.** This suggests the scientific fact that the sun is the cause of the motions of the planets. Their motions, however, are not due to any magnetic power exercised by the sunbeams, but to the attraction of its greater mass.

586. This line begins with two anapæsts:

"Shoots invís | ible vír | tue év | en tó | the deép."

virtue, power, influence. Compare 608.

the Deep, generally in Milton means Chaos, as in II. 891; sometimes the deep sea, as in VII. 413; but here it means the interior of the Earth, and is equivalent to 'the dark' in 611. For this meaning of 'the deep' compare VI. 478 with VI. 482.

587. **So wondrously,** he held such a wonderfully commanding position.

588. **a spot like which,** such a strange sun spot as, etc.

589. **Astronomer.** Milton is thinking of Galileo, who discovered spots in the sun in 1611 by means of his newly invented telescope. Galileo is mentioned by name in V. 262, and is spoken of as the "Tuscan artist" in I. 288. Milton visited him at Florence, where he found him "grown old, a prisoner to the Inquisition, for thinking in astronomy otherwise than the Franciscan and Dominican licensers thought," that is, for holding the Copernican view that the Earth moves round the sun.

590. **glazed optic tube** = "optic glass," I. 288 = telescope. To 'glaze' is to furnish with glass.

592. After 'found' we should expect a comparison with something with which Satan himself was familiar (compare 552). He had of course not yet seen the Earth.

593. **Informed,** pervaded.

595. **If metal,** if any part was metal, whatever part was metal.

596. carbuncle (Lat. *carbunculus*, dim. of *carbo*, a coal), a precious stone of a fiery red colour.

most, *sc.* of it seemed.

chrysolite (Gr. *chrysos*, gold, and *lithos*, stone), a stone so called from its yellow colour.

598. besides, in addition to those twelve.

599 elsewhere, except in the sun.

600. That stone, or like to that The thirteenth stone in the

602, 603. bind Volatile Hermes 'Volatile' as a technical term in chemistry means subject to rapid evaporation. As, however, mercury is less subject to evaporation at ordinary temperatures than most other liquids, 'volatile' must here be intended to express the restless mobility, on account of which mercury was called quicksilver (lively silver). The verb 'bind' then expresses the way in which the alchemists deprived mercury of its lively motion by imprisoning it, as it were, in an amalgam. Some commentators understand Milton to mean that the alchemists solidified mercury by freezing it; but it is doubtful whether they could produce sufficient cold for this purpose, and they certainly knew how to combine mercury with other metals

[illegible]

604. Proteus was a sea-god, who, when bound by his captors, assumed various forms, and at last returned to his original form (*Odyssey*, 454-461, *Georgics*, IV. 387-444). Hence Proteus stands

for elementary matter, which appears in nature in various disguises as metal, stone, etc., and which the alchemists tried to reduce to its original form by distilling it again and again in alembics. The process of distilling in alembics is compared to the binding of Proteus. "Unbound Proteus in various shapes" stands for various substances before they are put into the alembic to be experimented upon.

605. **Drained** is proleptic, and expresses something that takes place after the action of the principal verb 'call up.' Matter is first brought out by the alchemist for experimentation, and then reduced by distillation to (drained to) its original form.

limbec, alembic, chemical vessel for distillation, from Arabic *al*, 'the,' and *ambiq*, 'a still,' an Arabic noun of Greek derivation. This word gives valuable evidence of the historical fact that Europe in the Middle Ages derived her knowledge of chemistry from Arabia, and that the Arabians in their turn owed the same debt to the Greeks. For other instances of the history contained in words, see Trench's chapter on the subject in his *Study of Words*.

606. **here**, in the sun. The poet's imagination makes the distant near, just as in 497 it made the past present. We might include these two usages, one of which is exemplified in the ordinary historic present, under a common name, as being two species of the imaginative present. In one the imagination disregards distance in space, in the other distance in time.

607. **Breathe forth**, exhale.

elixir, from Arabic *el iksir*, the philosopher's stone, is another chemical term coming through Arabic from a Greek origin, for *iksir* is derived from the Greek *xeros*, dry. 'Elixir' in English sometimes has its Arabic meaning, but more usually stands for the *elixir vitæ* (the elixir of life), a draught conferring immortality. Here, from the verb 'breathe forth,' we may suppose that Milton conceived it as a vapour or fragrance. Some alchemists supposed potable gold (608) to be the *elixir vitæ*.

608. **gold** is either object of 'run' used causatively, as when we speak of 'running a horse,' or else it is in predicative apposition to 'rivers,' 'run' being treated as a verb of incomplete predication.

virtuous. Compare 586 and IV. 671, where 'virtue' means the power supposed by astrologers to reside in heavenly bodies.

609. **The arch-chemic sun**, the sun, the greatest of all chemists or alchemists. Compare *King John*:

> "To solemnise this day, the glorious sun
> Stays in his course, and plays the alchemist;
> Turning with splendour of his precious eye
> The meagre cloddy earth to glittering gold."

[illegible]

611. Here in the dark, in the darkness in the interior of the earth's globe. 'Here' in this line means 'on the Earth,' and not as in 606, 'in the sun.'

so many precious things, such as gems and metals.

612. effect so rare, such wonderful properties.

613. gaze is here transitive, as in VIII. 258.

614. commands, enjoys a commanding (extensive) prospect.

616. his, the sun's, suggested by 'sunshine,' although the noun 'sun' has not been used since 609

[illegible]

equator, on different tropical regions to the north and south of the earth's equator.

as they now This second 'as' may introduce either a [illegible]

[illegible]

now, at the time spoken of, as in 497

618. still direct, always vertical, as opposed to the earth's equator, where the sun's rays are vertical only at mid-day, and at certain times of the year.

whence, owing to which fact.

no way round, in no direction round an object.

620. Nowhere, nowhere else, in no other place.

sharpened his visual ray, made his eyesight so keen that he could discern objects at a great distance.

622. within ken, within the range of his eyesight. The verb and noun 'ken,' like 'can,' comes from the A.S. *cunnan*, to know. 'Ken' is still commonly used in the south of Scotland as a verb, meaning 'to know.'

623. "And I saw an angel standing in the sun" (*Rev.* xix. 17).

625. **a golden tiar.** This picture is probably modelled on Greek medals and statues, in which Apollo, the god of the sun, is represented with rays of light springing from his head and ending in a circular halo. Compare 361.

tiar, a short form for 'tiara,' which in Greek means an oriental head-dress or diadem. In scanning this line, unless 'tiar' be pronounced as a monosyllable, there is an extra syllable at the end of the verse. Compare 203.

627. **Illustrious,** in the literal sense of the Latin *illustris*, bright.

fledge is either a shortened form of the passive participle of the verb 'fledge' (supply with wings), or an adjective derived from the A.S. adjective *flycge*.

630. **as now in hope,** because he now hoped.

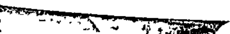
633. **our beginning woe,** the beginning of our woe. This is an instance of the participial construction. Compare 552.

634. **casts,** sets about contriving.

636. **stripling** (from the same root as 'strip' or 'stripe,' with the diminutive termination '-ling' added), a slender youth, as opposed to 'of the prime,' which expresses full growth, as in XI. 245. Milton here seems to attribute to the angels either difference in age, or rather characteristics similar to those produced among men by difference in age. Newton understands 'of the prime' to mean 'of the highest order or dignity.' This is possible, if we understand the opposed word 'stripling' to express not so much youth in years as the absence of high authority indicated by youthful appearance.

637. The opposition intended by 'yet' depends on the meaning of 'the prime.' The counterfeit cherub had at least the beauty of celestial youth, although he had not the dignity of a full-grown angel (if 'prime' expresses full growth), or although he had not the dazzling splendour of Uriel and the other great angels (if 'prime' expresses high angelic rank). Mr. Verity takes 'prime' to express extreme youth, and makes the contrast to be 'not very young, but youthful looking.' But 'prime' is generally applied to early manhood or womanhood, and can hardly be supposed to express greater youthfulness than 'stripling.'

641. Notice the metre of the verses in which Satan's disguise is described. Their musical charm consists in the skilful variation of the pause or cæsura, or, as Milton himself expresses it in the introductory remarks on the verse of the poem, in "the sense variously drawn out from one verse into another." The unusual pause in the middle of the fourth foot of 641 produces an especially fine effect.




667. **Brightest Seraph.** See 381.

670. **his choice to dwell**, as possible dwelling-places between which he may choose. We might employ the language of the second last line of *Paradise Lost* in paraphrasing the question, and render it, 'Are all these bright stars before him where to choose his dwelling-place?' For this concrete use of 'choice' Murray quotes from H. Martineau, "She had a large choice of cambrics and silks."

As 'dwell' is not a transitive verb we should expect 'dwell in.'

675. **in him**, in the thought of him. Abbott quotes for this use of 'in,' *Hamlet*, v. i. 317:

"Strengthen your patience in our last night's speech."

680. The end of this speech illustrates Satan's hypocrisy (683). In order to deceive Uriel he expresses devout admiration for the God whom he hates, and speaks of the expulsion of himself and his followers from Heaven as a just punishment.

686. **And oft, etc.** Here we have a short allegory expressing the fact that those who are wise and good are often too simple to be suspicious, because their own goodness makes them attribute goodness to others, and prevents them from expecting evil to be concealed in what seems good. In this way Othello's simple nobility of nature exposes him to the craft of Iago. For the subjunctive 'wake' see 530.

689. **which** has for antecedent the disinclination to suspicion allegorically expressed in the preceding lines.

690. **held**, supposed to be.

694. **tends to know**, aims at knowing.

697. **That reaches blame**, that is open to blame. According to Aristotle's doctrine of the golden mean, every excess is vicious and blameworthy. Thus courage, the mean between cowardliness and foolhardiness, is good, but foolhardiness or excess of courage deserves blame. Milton, however, here points out that admiration of God's works cannot go to extremes, that, when it seems most excessive, it is reasonable and praiseworthy.

699. **empyreal.** See 7 and 716.

707. **hid their causes deep.** Here, as indicated by its position, 'deep' is used proleptically to express the result of the action of the verb. Compare "Heat me these irons hot" (*King John*).

711. **Infinitude confined.** Notice the oxymoron.

712. **at his second bidding**, when, as we read in *Genesis*, i. 3, "God said, Let there be light: and there was light." At His first bidding, as implied in the first verse of the Bible, God "created the heaven and the earth."

714. **quarters**, appointed places. 'Quarters' is usually a military term meaning lodgings assigned to soldiers. The word

730. **triform** (Lat. *triformis*), of three shapes because the moon has three phases, new moon, half moon, and full moon. The Latin poets apply the epithet *triformis* to the Goddess of the Moon, because she is the Moon in Heaven, Diana on the Earth, and Hecate in the lower world.

731. **Hence**, from the sun.

empties. The sun is said to empty the moon of light, or darken it by not shining on it, just as the winds are represented by Latin and Greek poets as calming the sea when they cease to blow. Compare "Cum placidum ventis staret mare" (*Ecl.* II. 26), *Georg.* IV. 484, and Sophocles' *Ajax*, 674.

to enlighten the Earth of course expresses the purpose of the action, not of emptying of light, but of filling with light. In like manner in II. 917, 918, the adverbial phrase "into this wild abyss" modifies not the nearer verb "stood" but the more distant verb "looked."

732. **her.** The moon is made feminine because the Lat. *luna* is feminine. Similarly in 52, 'mind' is feminine because the Lat. *mens* is feminine.

checks the night, tempers the darkness of night.

735. **mine**, my way.

738. This is an old man's reflection on the want of reverence to superiors observable in the rising generation.

739. **coast of Earth.** The term 'coast' is naturally applied to the earth's surface, as the heavenly bodies are like islands (570) in the marble air. Sometimes, however, in the Bible, and in Milton (*e.g.* II. 464), 'coast' seems to mean 'region' rather than 'sea-coast' or 'border-land,' and it may have this general meaning here.

740. **the ecliptic**, the orbit described by the sun round the Earth according to Ptolemaic astronomy.

sped, participle of 'speed.' In accordance with his hope (see 630) he had succeeded in being despatched by a speedy route to his destination.

741. **aery wheel.** From a comparison with IV. 568, 'aery wheel' would seem to express the airy lightness of Satan's movements as he described curves in his downward flight rather than the material ("marble air," 564) in which these curves were described.

742. **Niphates**, a mountain of Armenia, not far from the borders of Paradise.

lights. The sequence of tenses requires 'lighted'; but 'lighted' would not suit the metre, and, if the present, 'stays,' had been used, there would be too many sibilants in the line.

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